R E P O R T R E S U M E S

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MODERN TEACHING OF SPANISH, FOLLOWED BY THE DISCUSSION OR CONFERENCE AS A LEARNING METHOD.

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THE PILOT PROJECT AT THE UNIVERSITY OF COLORADO DESCRIBED HERE WAS DESIGNED TO OFFER GROUPS OF SECONDARY SCHOOL TEACHERS AN OPPORTUNITY TO BECOME BETTER ACQUAINTED WITH THE APPLICATION OF NEWER METHODOLOGY AND LINGUISTIC SCIENCE TO TEACHING MODERN FOREIGN LANGUAGES. THE PROJECT WAS CONDUCTED DURING THE 1962-63 ACADEMIC YEAR, WITH THE FIRST AND LAST DAYS OF THE 17 SESSIONS DEVOTED RESPECTIVELY TO ORIENTATION AND FINAL TESTING. THE INTERIM MEETINGS COVERED 12 ASSIGNMENTS FROM A STUDY GUIDE DEVELOPED SPECIFICALLY FOR THIS IN-SERVICE COURSE, COVERING SUCH TOPICS AS APPLIED LINGUISTICS, PRONUNCIATION, SYNTACTIC DRILLS, LANGUAGE LABORATORY USE, READING, WRITING, VOCABULARY, AND TESTING. ALSO INCLUDED ARE LISTS OF TEXTBOOKS TO BE STUDIED COLLATERALLY, REFERENCE MATERIALS, STATEMENTS OF THE COURSE OBJECTIVES, AND COMMENTS AND DISCUSSION QUESTIONS FOR EACH ASSIGNMENT. THE MATERIAL WAS INTENDED TO BE TAUGHT THROUGH GROUP DISCUSSIONS, SO A 60-PAGE SECTION OF THE STUDY GUIDE IS DEVOTED TO THE PROBLEMS OF COMMUNICATION, TOOLS FOR EFFECTIVE DISCUSSION, GROUP DYNAMICS, STYLES OF LEADERSHIP, AND DISCUSSION TECHNIQUES. THE WORK BOOK TERMINATES WITH CHARTS ON POST-MEETING REACTIONS, TASK AND MAINTENANCE FUNCTIONAL BEHAVIOR, THE ROLE OF THE DISCUSSION LEADER, AND A SUGGESTED PLAN OF OPERATION FOR "THE MODERN TEACHING OF SPANISH." SEE FL 000 660 FOR A FINAL REPORT ON THE PILOT PROJECT. (SS)

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Modern Teaching of Spanish

BY

DAVID M. FELDMAN

FOLLOWED BY

THE DISCUSSION OR CONFERENCE AS A LEARNING METHOD

BY

BARBARA SCHINDLER

PREPARED UNDER THE AUSPICES OF
U. S. OFFICE OF EDUCATION
AND
UNIVERSITY OF COLORADO
EXTENSION DIVISION

FL 002 662

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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University of Colorado
University Extension Division
Correspondence Study
Boulder, Colorado

THE MODERN TEACHING OF SPANISH
(Independent Study)

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THE DISCUSSION OR CONFERENCE AS A LEARNING METHOD

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Span. 495-2

REQUIRED TEXTBOOKS

Bolinger, Dwight L., et al., Modern Spanish, New York: Harcourt, Brace and World, Inc., 1960.

Hall, Robert A., Jr., Linguistics and Your Language, Garden City, New York: Doubleday and Company, Inc., Anchor Books, No. A201, 2nd rev. ed. of "Leave Your Language Alone," 1960.

Méras, Edmond A., A Language Teacher's Guide, New York: Harper and Brothers, 2nd ed., 1962.

Politzer, Robert L., and Charles N. Staubach, Teaching Spanish, Boston, Mass.: Ginn and Company, 1961. (paperback)

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Produced, October 15, 1962

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REFERENCE SHELF

The following is a list of the books, pamphlets, and course material acquired by the Project to form a reference shelf for participants. These titles are now available at the Colorado Springs Extension Center and will be throughout the year.

I. Books on Methodology:

Andersson, Theodore, Editor, The Teaching of Modern Languages, New York: UNESCO, 1955.

Belasco, S., Guide for Teachers in NDEA Language Institutes and Accompanying Anthology, Spanish Edition, Boston, Massachusetts: D. C. Heath and Company.

Brooks, Nelson, Language and Language Learning, New York: Harcourt, Brace and World, MLA Joint Project, 1959.

Division of Educational Testing, Improving the Classroom Test, Albany, New York: New York State Education Department.

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Huebener, Theodore, Audio-Visual Techniques in Teaching Foreign Languages, New York: New York University Press, 1960.

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Politzer, Robert L., and Charles N. Staubach, Teaching Spanish, Boston, Massachusetts: Ginn and Company, 1961. (paperback)

Stack, Edward M., The Language Laboratory and Modern Language Teaching, New York: Oxford University Press, 1960.

II. Reference Books:

Bloomfield, Leonard, Outline Guide for the Practical Study of Foreign Languages, Baltimore, Maryland: Linguistic Society of America, Waverly Press, 1942.

Buchanan, Milton A., A Graded Spanish Word Book, Toronto, Canada: Publications of the American and Canadian Committee on Modern Languages, Vol. III, Toronto University Press, 1927. Reprinted 1941.

Cárdenas, Daniel N., Introducción a una comparación fonológica del español y del inglés, Washington, D. C.: Center for Applied Linguistics, 1960.

Doyle, Henry G., et al., A Handbook on the Teaching of Spanish and Portuguese, Boston, Massachusetts: D. C. Heath and Company, 1945.

Eaton, Esther M., and Lynne L. Norton, Source Materials for Secondary School Teachers of Foreign Languages, Washington, D. C.: U. S. Office of Education, Third Edition, 1962.

Gage, William W., Contrastive Studies in Linguistics: A Bibliographical Checklist, Washington, D. C.: Center for Applied Linguistics, 1961.

García Hoz, Víctor, Vocabulario usual, común y fundamental, Madrid, Spain: CSIC, 1953.

Gleason, Henry A., Jr., An Introduction to Descriptive Linguistics, New York: Henry Holt and Company, Inc., Revised Edition, 1961.

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Keniston, Hayward, A Standard List of Basic Words and Idioms, Boston, Massachusetts: D. C. Heath and Company, 1941.

_____, Spanish Syntax List, New York: Henry Holt and Company, Inc., 1937.

Lado, Robert, Linguistics Across Cultures, Applied Linguistics for Language Teachers, Ann Arbor, Michigan: University of Michigan Press, 1957.

Méras, Edward A., A Language Teacher's Guide, New York: Harper and Brothers, Second Edition, 1962.

National Association of Secondary School Principals Committee on Curriculum Planning and Development, Modern Foreign Languages in the Comprehensive Secondary School, Washington, D.C.: 1201 Sixteenth St. N.W., Bulletin of the NASSP, June 1, 1959.

Ollmann, Mary J., Editor, Modern Language Association, Selective List of Materials, New York: Modern Language Association, 1962.

II. Reference Books - continued

Rodríguez Bou and Méndez, Editors, Recuento de vocabulario español, Puerto Rico: Consejo Superior de Educación y Ensenañza de Puerto Rico, 1952.

Starr, Wilmarth H., Mary P. Thompson, Donald D. Walsh, Editors, Modern Foreign Languages and the Academically Talented Student, Washington, D.C.: National Education Association, 1960. A report of a conference sponsored jointly by the National Education Association and the Modern Language Association of America Project on the Academically Talented Student.

U.S. Department of Health, Education and Welfare, Modern Foreign Languages: A Counselor's Guide, Washington, D.C.: U.S. Government Printing Office, Bulletin No. 20, 1960.

III. Courses and Course Outlines:

Agard, Frederick B., R.S. Willis, Jr., and Angela Paratore, Speaking and Writing Spanish, Volumes 1 and 2, New York: Henry Holt and Company, Inc., 1951.

Board of Education of the City of New York, Modern Languages and Latin, Grades 8-12, Brooklyn, New York: Publication Sales Office, Curriculum Bulletin No. 9, 1957-58 Series.

Bolinger, Dwight L., et al., Modern Spanish, New York: Harcourt, Brace and World, Inc., 1960.

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Bull, William E., A Visual Grammar of Spanish, Los Angeles, California: University of California at Los Angeles.

III. Courses and Course Outlines - continued

Connecticut Advisory Committee on Foreign Language Instruction, Foreign Languages, Grades 7-12, Hartford, Connecticut: State Department of Education, Curriculum Bulletin Series No. V, September, 1958.

Haden, Ernest F., How to Pronounce Spanish, and accompanying record, New York: Henry Holt and Company, Inc., 1953.

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Montgomery County, Maryland, Public Schools, Audio-Lingual Spanish, Rockville, Maryland: Montgomery County, Maryland, Board of Education, Bulletin No. 157, 1961.

O'Connor, Patricia, and Ernest F. Haden, Oral Drill in Spanish, Boston, Massachusetts: Houghton Mifflin Company, 1957.

Thompson, Mary P., Alice Arana, and Elizabeth Nicholas de Padín, et al., A-LM Spanish Level One, New York: Harcourt, Brace and World, Inc., 1961.

LABORATORY TAPES Span. 495-2

These tapes, taken from Oral Drill in Spanish, by O'Connor and Haden, and How to Pronounce Spanish, by Haden, serve a dual purpose in our course: One, to provide some examples of supplementary tape materials for your classes; two, to give you an opportunity to practice your own Spanish diction. There are ten tapes in the series. They should be used for practice according to the following schedule.

For		Tape
November	26	1
December	10	2
January	7	3a
February	4	3b
	11	4a
	18	4b
March	4	5a
	11	5b
	18	6a
April	10	6b

The following professional publications are strongly recommended for teachers of foreign languages in the audio-lingual approach. Where possible, it is more convenient to subscribe to them individually. In some cases, however, a departmental subscription may make these useful periodicals available to teachers.

1. Hispania, A. A. T. S. P., Professor Laurel Turk, Secretary, DePauw University, Greencastle, Indiana.

2. Language Federation Bulletin, Edwin C. Munro, State University College of Education, Albany, New York.

3. Language Learning, English Language Institute, University of Michigan, Ann Arbor, Michigan.

4. The Linguistic Reporter, Center for Applied Linguistics, Washington 6, D. C.

5. ML Abstracts, Gustave Mathieu, Orange Coast State College, Fullerton, California.

6. The Modern Language Journal, National Federation of Modern Language Teachers Associations, Stephen Pitcher, 7144 Washington Ave., St. Louis 5, Missouri.

7. PMLA, Modern Language Association, Allan Hubbell, Treasurer, New York University, New York 3.

To be discussed at the first meeting of participants.

Our course is, as you know, part of a pilot project sponsored by the United States Office of Education. It is designed to offer groups of secondary school Spanish teachers an opportunity to become better acquainted with the application of the findings of linguistic science to the teaching of modern foreign languages. We shall make use both of certain textbooks, which will be read in conjunction with assignments throughout the course, and of this Study Guide which, in addition to providing assignments for both group and individual preparation (to be handed in at each session), also ties together the outside readings and the group discussions.

Our first three meetings will be devoted to viewing and discussing some films, as well as to taking some evaluative tests, all prepared by the Modern Language Association. These tests have no other purpose than to help the project staff and the Office of Education evaluate the relative progress made by you as a representative group of teachers from the beginning to the end of the course. The results of the tests will be made public only as a set of figures and no names will be mentioned. We shall give one set of tests now and another at the end of the experiment.

The function of the discussion leader is merely to moderate the discussion, not to "teach" the course. He or she will help the group to use techniques discussed in the Study Guide and will take charge of mailing assignments to Boulder for annotation. An important part of our experiment is to use a variety of discussion techniques as we progress so that, eventually, the course will be usable by any group of teachers interested in the material, with or without a discussion leader. It is a part of our work, then, to observe closely and comment upon the work of the discussion leader and to evaluate ourselves as discussion participants.

As you know, two hours of graduate credit are granted by the University of Colorado for the satisfactory completion of this course. We are confident that the important nature of the experiment itself, as well as the great benefit which can be derived from these materials by us as teachers, will act as sufficient stimuli for us all to do our best.

Please feel free to offer your comments and criticisms at any time.

The main body of the course consists of twelve assignments, followed by a selective bibliography of materials which have been found helpful in gaining deeper insights into the concepts discussed in the assignments themselves.

Our course is designed for the discussion group. Therefore, a most important section on discussion group techniques follows the assignments themselves. One meeting will be devoted to a careful discussion of those materials and we shall refer back to them throughout the course.

At the beginning of the course, we shall show a series of five films dealing with the modern teaching of Spanish. You will also find a set of discussion questions on these films preceding the assignments. Later in the course, we shall see a set of films prepared at Yale University which will show in action many of the principles we have discussed.

At the first meeting of the group, a group recorder will be appointed. At each successive meeting, another participant will act as recorder. The responsibility of the recorder is to keep a set of notes covering class discussion. In this way, group discussion can proceed in an uninhibited and spontaneous manner. At the end of each assignment appears a set of discussion questions. These are to be discussed during the session. The recorder will then transcribe the group's answer to each of the questions and submit them to the Office of Correspondence Study. They will be annotated by the Project Director and returned to you. In this way, each member of the group contributes the fruit of both his insights into the material and his professional experience.

Of the seventeen meetings of this pilot course, the first and last are devoted to orientation and final testing, respectively. The January 21 meeting will be devoted to a "mid-term" progress evaluation session. The remaining meetings are devoted to the preparation and discussion of the twelve assignments in the Study Guide.

Several sets of tape recordings will be made available to you which you may wish to use to practice a bit on your own Spanish. We hope you will spend as much time as possible using these recorded materials, for they can be extremely helpful, not only for practice, but also to give you some ideas about reinforcement material you might wish to prepare for your own students.

Following the assignments and bibliography is a section on discussion techniques, Part I for participants, Part II for discussion leader, pages 157-214. This section should be read before beginning the course.

DECLARATION OF ASILOMAR

(Adopted by The Foreign Language Association of Northern California at Asilomar, California, on November 14, 1959)

I. A modern language is mainly a spoken form of communication.

II. The best way to learn a foreign language is:

A. As to place, in the country where the language is spoken.

B. As to time, when the learner is a young child.

C. As to method, by understanding the spoken language and speaking it before reading and writing it.

III. The best way of teaching a foreign language to those who are neither in the foreign country nor young children is:

A. To recreate in so far as possible the language learning environment of the foreign country.

B. To train the learner to regain his childhood faculty of learning by ear.

C. To train the learner to understand the spoken language and to speak it before reading and writing it.

IV. In learning a foreign language outside the foreign country the most important single factor is the good teacher and not the foreign language laboratory.

V. A good teacher of a foreign language speaks like a native of the foreign country and teaches by the audio-lingual method.

VI. The foreign language laboratory serves as an aid to the teacher by intensifying the same instruction given directly by a good teacher.

Schedule of Classes
1962-1963

Classes will meet in Room 122, Palmer High School, Colorado Springs, Colorado.

The laboratory is located in Room 115, Palmer High School.

Classes begin promptly at 7:00 p.m. and last until 9:05 p.m., with a five-minute break at 8:00 p.m.

October	15	Orientation and films
	22	
	29	
November	12	
	26	
December	10	
January	7	
	21	Midterm evaluative session
February	4	
	11	
	18	
March	4	
	11	
	18	
April	[illegible]	
	22	Discussion of materials with Director
	29	Final testing and evaluation session

Project Director: David M. Feldman
Discussion Leader: Joanna Jolly
Communications Consultant: Barbara Schindler

ORIENTATION FILMS

To begin our course, we shall dedicate the first three meetings to a program of five films prepared by the Modern Language Association of America and the Center for Applied Linguistics. Together, these five films comprise the series Principles and Methods of Teaching a Foreign Language. By viewing these films critically, noting their content, and discussing them together, you will acquire the orientation necessary to understand the approach to language teaching that our course takes.

After each film is shown, the discussion leader will open a session for comments and questions from the participants. She will also present several topics for discussion. At home, in preparation for the following meeting, you will be asked to write out a brief exercise based on the film and the class discussion. These exercises will be corrected and returned to you for inclusion in your notes.

As we advance, we shall see a demonstration class in a film prepared by Yale University, in order to observe many of the principles we shall have discussed.

The schedule for showing the film series is as follows:

October 15, 1962	First film:	"The Nature of Language and How It Is Learned."
October 22, 1962	Second film:	"The Sounds of Language."
	Third film:	"The Organization of Language."
October 29, 1962	Fourth film:	"Words and Their Meanings."
	Fifth film:	"Modern Techniques in Language Teaching."

Following the films is the Discussion Leader's Outline for the films.

First Film Span. 495-2

"The Nature of Language and How It Is Learned"

October 15, 1962

After you have seen the film and discussed it in class, answer the following questions. These papers will be due at the next meeting and will be returned to you corrected for inclusion in your notes.

1. Second language learning:

   a) In what ways does the learning of a second language parallel the learning of the first?

   b) In what ways does the learning of a second language differ from the learning of the first?

   c) How does the language background of the learner affect his mastery of a second language?

   d) How does modern teaching of languages help to overcome the interference of the learner's native tongue?

   e) What is the principal objective of the modern method of teaching languages?

2. Discuss this statement: Each language is suited to express its culture.

October 22, 1962

After viewing the film and discussing it in class, prepare the following exercise. It is due October 29 and will be returned, corrected, for inclusion in your notes.

1. How are the rhythms and stress patterns of English shown to differ from those in Spanish?

2. Give examples of pairs of words involving a single phonemic contrast in English and Spanish.

3. Why are the phonemes of a language important?

4. Discuss the following statement and then give an example in Spanish and one in English.

> "Sound differences that are regarded as mere variants of the same sound and do not affect meaning are called <u>phonetic</u>."

5. Explain the following statement. Give illustrations.

> "Sound contrasts that are phonemic in one language may be merely phonetic in another.

Third Film " The Organization of Language" Span. 495-2

October 22, 1962

After viewing the film and discussing it in class, prepare the following exercise. It is due October 29 and will be returned, annotated, for inclusion in your notes.

1. **Justify the steps in the teaching procedure as shown by the demonstration lesson.**

2. **Compare the modern techniques of teaching grammar with the teaching of sounds and vocabulary.**

   a) **What are the similarities of procedure?**

   b) **What are the differences of procedure?**

3. **How do these methods help to maintain the unity (interlocking of skills) of a language in teaching?**

Span. 495-2 "Words and Their Meanings" Fourth Film

October 29, 1962

After viewing the film and discussing it in class, prepare the following written assignment. It is due at the next meeting. It will be returned to you, annotated, for inclusion in your notes.

1. Justify the use of the four basic steps of presentation, imitation, repetition, and substitution in teaching vocabulary as illustrated in the French lesson in the film.

2. Discuss the respective value and disadvantage of the immediate correction of errors in a language class.

Fifth Film **Span. 495-2**

"Modern Techniques in Language Teaching"

October 29, 1962

After viewing the film and discussing it in class, prepare the following. It is due at the next meeting. It will be returned to you, annotated, for inclusion in your notes.

1. **Why are dialogue materials important in modern teaching of languages?**

2. **Why did the teacher control the grammar patterns in individual work, rather than allow the free production of new patterns?**

3. **What is the objective in memorizing a dialogue?**

4. **Explain the validity of the following order of language learning activities:**

   a) **Hearing**

   b) **Speaking**

   c) **Reading**

   d) **Writing.**

5. **Discuss the role of the teacher as the motivating force in language learning.**

DISCUSSION LEADER'S OUTLINE

For stimulating group discussion of films shown at the beginning of the course.

Material for Discussion Leader, Part II, following Material for Participants, Part I, and the following Discussion Leader's Outline are for the discussion leader and not for the participants. If there is no discussion leader, these materials are to be used by the participants.

First Film Span. 495-2

"The Nature of Language and How It Is Learned"

October 15, 1962

Discussion leader's outline:

After opening the floor to general comments and questions by the participants, stimulate further thinking about the content of the films by asking for discussion of the following statements and questions. In this discussion, as in all following ones, follow the procedures outlined in the discussion techniques section of the Study Guide.

1. Explain the statement: "language is speech."

2. Illustrate by citing examples of how important events are conducted through speech in: a) the life of an individual
   b) the life of a nation.

3. Illustrate, by examples, how the tone of voice can change meanings of a simple statement or question.

4. Explain the arbitrary nature of speech sounds by comparing the names of ordinary objects in two languages.

5. Is one language "better" than another?

6. What is writing?

7. Do all forms of writing express speech sounds?

8. Do most spoken languages have writing systems?

9. Does the absence of a writing system put a language at a disadvantage?

10. Why does modern teaching of languages begin with speech, rather than writing?

11. Language development in young children:
    a) To what types of sounds do children first respond?
    b) How soon do children begin to imitate?
    c) What is the relationship between children's needs and the sounds they learn?
    d) Do children reproduce only the sounds they have learned?
    e) How are the mistakes children make often related to the regular patterns they have learned?
    f) How do young children learn the forms and patterns of language that are socially acceptable?

Span. 495-2 "The Sounds of Language" Second Film

October 22, 1962

Discussion leader's outline:

After general comments and questions have been accepted from the floor, stimulate further discussion with the following questions and statements.

1. What is meant by a "foreign accent"?

2. Explain the meanings of the following terms:
   a) intonation
   b) rhythm
   c) stress
   d) pronunciation.

3. Explain the expression "the melody of language." Why must this be taught from the very first day?

4. Discuss the value of the following steps in the Spanish lesson:
   a) presentation of model
   b) imitation
   c) practice
   d) variations.

5. Why does the teacher always correct pronunciation errors at once?

6. Discuss the steps by which the teacher incorporates pronunciation corrections into the total intonation patterns.

7. What is the importance of the dialogue in modern teaching of Spanish?

8. Why is the mastery of a few basic patterns so important in language learning?

Third Film **The Organization of Language** **Span. 495-2**

October 22, 1962

Discussion leader's outline:

After general comments and questions have been accepted from the floor, stimulate further discussion with the following statements which the participants should expand.

1. **Children learn orally how the words of their mother tongue are organized into phrases and sentences.**

2. **They learn the regular devices for expressing tense, number, etc.**

3. **They tend to extend the use of these devices to other situations even when they do not apply.**

4. **The organization of language is based not so much on logic as on customs and conventions characteristic of the given language.**

Span. 495-2 "Words and Their Meanings" Fourth Film

October 29, 1962

Discussion leader's outline:

After opening the floor to discussion, questions, and comment, stimulate further discussion by asking the following discussion statements and questions.

1. Translation is not a valid method of language teaching.

2. Learning words out of context in lists is not effective in acquiring proficiency in a language.

3. Give examples in Spanish of some common expressions or of some figurative uses of words which cannot be converted into another language by translation, e.g. por favor.

4. Discuss the following statement: Anything that is said in one language can also be conveyed in another.

5. Discuss the following statement: To understand a language thoroughly it is necessary to understand the common situations in which the language operates within the culture of its speakers.

Fifth Film **Span. 495-2**

"Modern Techniques in Language Teaching"

October 29, 1962

Discussion leader's outline:

After having accepted questions, comments, and discussion from the floor, open the session to general discussion, providing stimuli from the statements and questions that follow.

1. **When should the study of the literature of the new language begin?**

2. **When should writing to express thoughts in free composition be taught?**

3. **Show how using the memorized dialogue for expanded vocabulary learning is achieved by using the steps in the oral or mim-mem method.**

4. **Discuss the techniques used by the teacher to preserve a sense of communication in setting up dialogue situations for individual practice.**

5. **What is the relationship between size of class and the effectiveness of language learning? How can oversize language classes be taught by using the audio-lingual method?**

There has always been a wide variety of methods of teaching foreign languages in the United States. Yet at no time in the history of language teaching has the profession been so besieged by so many new concepts as it is today. Furthermore, public interest in foreign language education is now at a level unequalled in history. It is hardly surprising, then, that the teacher new to the field finds the task of teaching a foreign language immensely complicated and feels unable to function efficiently in the face of recent curriculum changes.

Precisely this feeling of "inadequacy" in preparation on the part of many teachers, which is the result of this deluge of materials, techniques, and mechanical aids, has been of positive value in that language teachers today are being trained more rigorously than ever and given opportunities for in-service training unheard of but ten years ago. But what of the language teacher who up to now has not had the linguistic training needed for mastery of the newest techniques?

For this teacher, the principal objective of our course is an orientation to the audio-lingual approach, first by considering what it implies, then by applying its concepts (and a heavy emphasis is placed on the term "application") in the teaching situation. An impressive objective, indeed; and for such an inclusive goal our time is admittedly inadequate. But we hope that our material will provide each teacher with a basis for more thorough study, either through in-service training, such as is available through the NDEA Summer Language Institute program, or in advanced graduate study.

Today's approach to language teaching, no matter how revolutionary it may appear, has its origins in the 19th century. It was then, when modern science was approaching its first explosive climax, the doctrine of evolution, that the whole study of man, his culture and behavior, became the object of deep and searching study. The study of language (man's first and most important invention) as a set of cultural habits became central. What linguists and anthropologists set out to do, then, is the foundation of all modern linguistic investigation: to discover the nature of communication in culture groups and to examine minutely, without puristic bias, the structure of language as it was spoken, as it was used to communicate. This made it necessary first to transcend the literary and historical aspects of language, which had previously been central to most philological investigation, and then to establish the study on a firm scientific basis. It was within the framework of this rapidly expanding study of human communication that linguists began to direct attention to the teaching of a given system of communication to

people who used a different system; that is, the teaching of one language to speakers of another.

Basic to this new pedagogy was an idea which has, by incessant repetition in the last few years, become almost a platitude: human linguistic activity is first of all, and basically, spoken, and only secondarily written. Nevertheless, no matter how many times we repeat it, and even recognize its truth from an abstract intellectual point of view, we still often find it difficult to apply in practice. It is all too easy for us to give lip-service to the oral nature of language and then to relapse into essentially written-language approaches. This almost universal confusion between speech and writing is today the principal obstacle to a clear understanding of the nature and function of language. Language, that is the spoken language, precedes writing. We must constantly remind ourselves that spoken language is as old as man himself. Writing, quite to the contrary, has a history of at most a few thousand years. The distinction is a critical one. Speech is prior to writing in every sense, but the unhappy confusion between language and writing continues to be universal among all literate people.

Our concern throughout the course is the spoken language. Your reading assignment (Méras, 32-78) describes how, as early as 1866, language teachers in the United States began the introduction of oral techniques in foreign language teaching. The progression from those early steps to the highly systematic and efficient methodology of today is clear. It took the impetus of World War II, however, to make us fully aware of how poor was the use we had made of these techniques. When it became necessary for thousands of officers to master a foreign language in a few weeks, a clear set of objectives and a faultless methodology were imperative. The goal was to give the officers sufficient command of the language to speak fluently, accurately, and colloquially, with an acceptable approximation of the native pronunciation, as well as near-perfect understanding of the language as spoken by natives. These are also our goals today. In the third assignment, we examine the materials which were conceived on the basis of this wartime experience and which form the bases of our present teaching materials.

Since the war, large numbers of our colleagues have been at work, here and abroad, preparing materials for the American classroom. Among them, as among ourselves, there is substantial agreement on the basic point that the initial stages of learning a foreign language must focus on aural-oral, or what we shall call from now on audio-lingual, practice. The reason this kind of practice is important, beyond the fact already established that language is a set of

habits. The ability to use and understand a language depends on the instant and accurate habitual comprehension and production of sounds, sentence-patterns, and vocabulary. In conversation the words follow one another so rapidly that there is no time to recall and apply rules to what is being said. The student must respond at once. The native speaker of a language has, of course, acquired his habits in childhood, through long practice, correction, more practice and more correction. By the time he is ten or eleven all the complicated processes which our students must learn are second nature to him. He is not even aware of them. But the learning of a foreign language cannot duplicate the slow, natural pace of a child learning to speak his native tongue. Even though the formation of language habits is the same, it must be accomplished in hours instead of years of daily exercise. Only a well-informed teacher and intelligently designed materials can succeed.

Inherent in the design of such materials is the recognition of certain facts of language learning. In simplest terms, these are as follows.

First step: The learner hears a new utterance. We use the term utterance to refer to any spoken sequence, sentence, word, or phrase.

Second step: He recognizes a part of the meaning. He manages this in one of three ways: (1) he has already encountered some of its components; (2) he guesses from the context; (3) someone tells him.

Third step: He grasps the meaning of the whole utterance by associating the parts with the structure that is being studied. (If he fails in this, the teacher immediately prompts him.)

Fourth step: He imitates meaningfully, after the model. Continued imitation reinforces the assurance with which he utters something whose meaning is known to him. Now he must form a habit, that is, he must learn to use the newly acquired form without error. Habit calls for repetition, now guided by his own memory rather than as an echo of an outside model. Whenever his repetition, his memory, is imperfect, he must revert to direct imitation of the outside model, before repeating further.

Fifth step: As soon as repetition has made the habit secure, variation drills are introduced. Such drills vary one component or another of the model utterance to produce other expressions. Such variations explore the patterns of similarity and difference tolerated by the language.

Once a reliable habit has been formed in this way, the learner will understand the model form and related utterances automatically and rapidly. The process is in no way limited to single words or idiomatic expressions, however. It is just as valid, if not more so, for the meaningful use of all grammatical forms.

Again it is the work of the linguistic analysts which has made us aware of the incredible amount and kind of practice needed to make these recognitions, variations, and selections truly automatic and habitual, and therefore usable. Indeed, a great part of the strategy behind the intelligently designed materials we have been discussing is to make them so efficient that there will be time in class to insure the necessary repetitions of the essential patterns.

As we become aware of these facts of language learning, we cannot but conclude that oral practice is the one vehicle for the early stages of language learning. And simply from the practical point of view of time, a model utterance can be imitated and repeated far more often orally than in writing, to say nothing of its variation and correction for oral accuracy. An entire class can repeat a model many times under the immediate supervision of the teacher. Mistakes are caught on the spot and the correct form is supplied and drilled at once. The dual advantage of greater intensity in guided practice, and immediate correction, makes oral practice the logical classroom procedure.

Many teachers hesitate to try the oral approach, for any number of reasons. Perhaps the teacher has been unable to go abroad and feels that he is not fluent enough, or that his pronunciation is faulty. Perhaps he was not trained specifically as a language teacher, and feels insecure in his practical control of the grammar. Perhaps he is used to a more "traditional" approach and feels unprepared to meet the needs of an orally conducted class. But there is no need to assume that the qualifications needed for good beginning-language teaching can be acquired only through complete retraining. The function of the teacher in a beginning language class is to help the pupils acquire reliable, correct, firmly practiced habits in the language. It would be impossible, anyway, for the teacher to chat with the students at length in the foreign language about general topics before the students have learned the fundamentals of the language itself. To establish these habits, the teacher must lead the students, through intensive drill, to a control of a limited part of the foreign language as a foundation for their later progress.

What, then, are the <u>indispensable</u> qualifications of a competent teacher

at this beginning level?

First, he serves as an oral model for his pupils' imitation. For this, he must know how to pronounce the material his students will be using and to control the structures in which they are contained. Part of every teacher's professional advancement depends on constantly improving that control and keeping well ahead of what is being taught in class; but no one not already a native speaker can ever achieve complete mastery of a language, and this need not be a cause of discouragement, for the teacher who keeps learning is the one who best understands the problems of his students.

If the teacher's own pronunciation is faulty, he must rely upon prepared tapes or discs to serve as models for his students. Although there is no real substitute for a well-trained teacher, such audio aids can always be used successfully.

Second, the teacher is the judge of his students' accuracy. He must be able to detect mistakes. His knowledge of the points of conflict of the pupils' native language habits and the structure of the foreign language (an important part of our next lesson) will help him to foresee and understand the pupils' difficulty, as well as to determine the appropriate kind and intensity of remedial practice.

Third, and finally, the teacher is a drillmaster. The textbook may provide the raw material, but conducting a vigorous drill is an art. To make sure that all participate, that individuals are singled out when they need to be, that the delicate balance between too much and too little is maintained, are all a part of the work of a successful drillmaster.

One important part of our work will be to examine in detail what makes for success in each of the three areas we have just mentioned.

Assignments

Reading:

Hall: Pages 1-48.

Méras: Pages 32-78.

Questions:

1. Why are Swahili, Ganda, or Zulu no better nor poorer languages than

French, German, or Italian - even though the people who speak the African languages are more "primitive" than those who speak the European languages?

2. What facts of language learning support the view that the oral approach is the most successful vehicle for beginning language studies?

3. How can the Morse Code be a means of communication yet not a language?

4. What are the principal inherent factors in all intensive audio-lingual methods?

5. What conditions now normally prevent the average student from acquiring adequate audio-lingual skills in the regular four-semester high school language course?

APPLICATION OF LINGUISTICS TO LANGUAGE TEACHING

The audio-lingual approach we have been discussing is largely the product of the findings of modern linguistic analysis. For some years, now, it has been held that these findings should be better known by teachers of foreign languages and that these techniques should be applied more effectively in textbooks and in the classroom. But many teachers, who have conscientiously tried, have been hindered in their attempts by the specialized nature of most linguistic studies; the unfamiliar themes and technical terminology make them hard to understand. It remains for us to take a new look at linguistics and try to bring its concepts to where they may be incorporated in our work. We will find that there is no need to be uneasy about linguistic science, once we have discovered that it is neither so austere nor so inaccessible as it has frequently been made to seem.

"Linguistics is simply the objective, systematic analysis of the facts of language, as it is habitually used by human beings in their relationships with one another.... The linguistic analyst is concerned, above all, with observing what people do when they interact by means of language.... The linguistic analyst's task is to discover, in whatever language he is studying, as much system as there is in it, and to describe that system as effectively as he can."[1]

The linguist's attempts to analyze the target language systematically have led him to a number of conclusions which are of immense help to the teacher of foreign languages in preparing materials and in presenting and drilling them in the classroom and laboratory. The first and most important conclusion (see Hall, pp. 89-92) has to do with significant contrasts: significant contrasts within the language being taught (the target language) and significant contrasts between the target language and the native language of those who are learning it (the source language). Significant contrasts are the differences in the way people speak which cause their hearers to perceive different meanings. An example of a significant contrast within Spanish would be the difference between gato and rato; the contrast between the sound represented by g and that represented by r causes the hearer or reader to perceive a difference in meaning. In discovering significant contrasts, the linguistic analyst breaks down his material (on all levels of language structure -- sounds, forms, and combinations of forms) into minimum meaningful units. To designate these units, he uses the suffix -eme, added to various Greek roots:

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[1] "Linguistics and Language Teaching," in Reports of the Working Committees, 1962 Northeast Conference on the Teaching of Foreign Languages.

phon-	"sound"	phoneme	"significant unit of sound"
morph-	"form"	morpheme	" " " " form"
tagm-	"arrangement"	tagmeme	" " " " arrangement"
graph-	"writing"	grapheme	" " " " visual or written shape."

He then couches his description of any given language in terms of the phonemes, morphemes, and tagmemes which it contains, and its writing system in terms of the graphemes which are used to represent the language.

The same technique, of course, can be applied to both the target and the source languages and, by contrasting the significant units (the "-emes") of the target language with those of the source language, the linguistic analyst will be able to isolate clearly and sharply the points at which the two languages differ. In this way, the Spanish teacher whose pupils are native speakers of English will be able to make use of the results of such a contrastive study of Spanish and English in order to concentrate his attention on those points where the pupil will be more likely to transfer his English habits into Spanish.

This kind of systematic analysis is of inestimable value in language teaching. Although we must recognize that linguistics itself is not a way of learning languages, nor a method of teaching them, we must also recognize that linguistics is a valuable technique which can furnish the most accurate and the most efficiently formulated data upon which the teaching and learning of languages can be built. By comparing the points of contrast of the target language with those of the source language, we highlight and predict the major difficulties for the learner. We are thus able to construct, quite systematically, teaching and testing materials which will give emphasis to the points of real difficulty. Furthermore, linguistic analysis enables us to describe the language to be learned more simply and economically than is done in conventional grammars. Finally, since linguistic analysis is concerned first with the spoken language, systematic analysis and drill on pronunciation problems from the beginning (not just the pronunciation of Spanish sounds, but intonation and phrase rhythm as well) lead students to an early and broad mastery of the spoken forms.

The language teacher and the learner gain a great number of collateral advantages through the application of linguistic principles. First, we have an answer to the old problem of "what Spanish shall we teach." The specific dialect, Castilian, Mexican, etc., of Spanish we teach is unimportant, so long as the teacher controls it well, and the student learns it consistently. As we mentioned in Assignment I, linguistics, in studying the totality of man's language behavior, has brought us to realize that his

ordinary, everyday speech is fundamental, and that his more pretentious, "best-behavior" speech is really based on his everyday speech. Although the study of stylistics is fascinating, it is properly the concern of the third and fourth years of the high school course and does not really belong in elementary and intermediate work. What we must attempt to do is to introduce the beginning student to the ordinary usage of normal people in real-life situations. Our goal must be, for the initial stages, a good command of a normal, everyday variety of the language, as it is spoken by ordinary, educated people.

Another collateral realization that has come to the aid of the language teacher through linguistics is that language is not just a series of words, individual words which one first acquires and then learns how to put together into sentences. By emphasizing the conversational nature of language, linguistics has shown that when humans speak, it is normally in sentence and dialogue form. Psychologists have shown, incidentally, that even when we "think to ourselves" it is more often than we realize in dialogue form, either in conversation with ourselves or with an imaginary interlocutor. Thus, the most economical and realistic way in which we can present new material to our students is in dialogue form, with sentences carefully constructed to reflect, as realistically as possible -- considering, of course, graded grammar and vocabulary -- the kind of conversation that might be heard among native speakers of the language. Exercises in formal expository prose, poetry, songs, and the like admittedly have their place, but normally not in the very beginning stages.

Up to now we have been discussing the advantages to the teacher. Linguistic principles can be useful directly to the student. Any person of high school age is mentally mature enough to make his own inferences, and unless properly guided has an alarming tendency to reach wrong conclusions. This imposes two conditions on the teacher and the textbook-writer: (1) to encourage correct generalization (or induction) by making sure that the examples of a construction cover it adequately, but do not overreach it -- i. e., that the "rule" will almost shine through of itself; and (2) to leave nothing to chance, but after the student has tentatively framed his own generalization to give him the right one, succinctly and accurately stated.

But aren't these "generalizations" really the same as the grammar explanations which we have always used? In the sense that they are presentations of the facts of the language, yes. The problem is that many grammatical "rules" do not accord with the facts of the language as it is

spoken today. Many are based on usage of past centuries and many attempt to prescribe rules on the basis of an imagined cultured language which does not exist in anyone's speech. For example, in many parts of Spanish America, students are taught to use a labiodental [v][2] in words like vaca, lavar, envío. This is an invention of the schools (making the well-known mistake that we have already mentioned, of confusing writing with speech) which has never been the habit of speakers of Spanish, cultured or otherwise, and, consequently, insisting on it is purposeless. Furthermore, the very term "grammar" has meant so many different things in the last two centuries that it really needs to be abandoned or very carefully redefined. For some, "grammar" has meant an obedience to a priori rules, especially those based on Latin. For others, it has meant either an insistence on correct spelling, or drills on paradigmatic forms. For yet others, it has meant an avoidance of supposedly socially disfavored terms, such as ain't.

Mostly, these meanings of "grammar" have been picked up not in foreign language classrooms but in English classes -- that is, in classes where the student is being taught to "improve" his own speech and writing, to adopt a more elevated dialect of his own language. (We say this as no disparagement of the poor English teacher -- she has her hands full -- who, unhappily, has too often been guided by texts that teach the sins to avoid, rather than the virtues to pursue.) To the linguist, and to the foreign language teacher, "grammar" means something different: it is simply the structure of the language, and, far from throwing it out the window (as might be appropriate, sometimes, with grammar in the other sense), we ought to teach it with a vengeance, even -- or especially -- in the audio-lingual approach in which the student will be unable to learn without knowing the structural facts and how to manipulate them. Call the explanation of these facts grammar, structural analysis, generalizations, or anything else; what matters is that we not be misled by the traditional misconceptions of what a grammatical explanation should be.

To list here the many facts of the language which are apparent in the spoken system, but masked by orthographic conventions, would be fruitless, since we shall become aware of such cases as our work progresses. Suffice one: whole areas of extremely important and meaningful speech behavior, such as stress and intonation, tend to be left out of consideration because they are only imperfectly -- and sometimes not at all -- indicated in the orthographic system. Yet, intonation and "tone of voice" are highly important in determining the emotional attitudes of those with whom we are conversing. Many speakers of Spanish have, from the outset,

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[2] See Assignment IV.

a hostile reaction toward North Americans, because the latter seem to be always "overemphasizing" everything they say, as when a North American says '¡Yó nó compréndo ló qué ustéd díce!' or intones a question such as '¿ Cómo se llama usted? ' as follows:

'¿ Cómo se llama usted? ' This is due to the carrying over of American English stress and intonation patterns into Spanish. Such structural features must be given our very special attention in teaching, first, because they are masked by the writing system; second, because the student is largely unaware of the intonation patterns in his native language; and, third, because few materials, except the very newest, contain drills of any kind on stress and intonation.

Until very recently, the presentation of all but the most obvious syntactic features has been hampered by the absence of an effective analytical technique. It has long been considered impossible to describe such phenomena as the position of modifiers [like bueno, pobre, and mal(o)] or the order of words in the sentence except in terms of some vague "affective" meanings. In the last few years, however, extensive procedures for describing syntactic structures have been developed, and, most recently, transformational grammar has revived the concept of grammatical processes. With these modern developments, there is no longer any excuse for failing to extend our grammatical treatment to the totality of the language we are teaching, and to the totality of its differences from the totality of English structure.

Now, what of drills? Their main purpose is to hammer home points of structure that cause difficulty. Obviously, they must be constructed carefully with this in view and must be graded from the simple to the complex. They must also be provided in profusion since, as we saw in Assignment I, to form a linguistic habit, to reinforce it, and finally to control it, infinite repetition is needed. The newest materials, of which one of your collateral texts, Modern Spanish, is an example, contain pattern drills of this type and in the suggested quantity already built in. However, as a second-best solution, it is always possible to adapt and amplify existing texts by supplying new drill material, provided that whoever makes the drill material has the necessary competence. [3]

"The person doing the job must have a thorough command of three skills: he or she must know the target language itself well; must understand its structure and be able to identify the crucial points where it differs from the learner's language; and must know how to construct

[3] See Assignment IX.

substitution and variation drills so that the student can practice the appropriate patterns."[4] Needless to say, any drills created by non-natives can always profit from inspection by a native speaker to insure naturalness.

A great deal of public and professional interest has been aroused in the audio-lingual approach by recent progress in the field of equipment, especially the language laboratory. While such interest is always helpful, there is danger that the language laboratory may be used unwisely. Bad materials are not improved by putting them on tape. One hears reports of teachers making recordings in an atrocious accent, or merely committing to tape the exercises or readings from older texts, or even reciting grammar rules. Some go to the extreme of holding classes in the language laboratory without making any use of the mechanical aids at all. As we shall see in our lesson on language laboratories, the purpose of the lab is pattern reinforcement and drill. Whereas many of the new texts come with drill tapes already prepared, a teacher who is stuck with an old-fashioned text now must know something of linguistic analysis if he is to supplement the text with well-made dialogues and drills for laboratory use.

These, then, are the principal areas in which the findings of linguistic science are indisputably of great importance. By approaching each of the problems presented in this course with the attitude that the findings of linguistics can be understood by any intelligent person and that they can be applied to the classroom situation with great effect by any teacher with a good command of the language, we shall be able to take advantage of them to improve our teaching.

SAMPLE LESSON PRESENTATION
SKELETON

1. Examples: Spanish only, divided into as many groups as deemed necessary by morphological considerations (tense, mood, gender, etc.).
2. Diagram or chart of the construction involved (Spanish only) to show the process involved. No further comment.
3. Drills: Beginning with simple substitution (item substitution) drills, you may proceed to as many variations as desired.
4. Discussion: Only after the material has been thoroughly drilled should you proceed to a discussion of "what has been done."

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[4] See footnote 1.

5. Reinforcement drills: Generally these are not necessary, but if used, the best is the combined pattern replacement drill.

As a model, we shall take the shortened adjective chapter from Bolinger, et al., Modern Spanish, pp. 145 ff.

I. Examples:

A. 1. ¡Qué buen café es éste!
2. Para café bueno, no hay como este lugar.
3. Buena idea.

B. 1. Tuve un mal día.
2. El suyo siempre tiene algo malo.
3. ¡Qué mala cara trae!

C. 1. Fue un gran filósofo.
2. Como gran cosa me concedieron hasta mañana.
3. Ayer hubo una reunión muy grande.

D. 1. ¿ Desea dejar algún recado?
2. ¿ Quieres traerme algún buen libro?
3. ¿ Alguno de Uds. trajo plata?
4. Hay que pensar en progresar alguna vez.

E. 1. Ningún extranjero puede.
2. No es ninguna molestia.

F. 1. Cualquier día te matas.
2. ¿ Cuál desea Ud.? -- Cualquiera. --

Before singular noun		Elsewhere
MASC	FEM	
buen	buena	bueno, -a, -os, -as
mal	mala	malo, -a, -os, -as
gran		grande, -s
algún	alguna	alguno, -a, -os, -as
ningún	ninguna	ninguno, -a, -os, -as
un	una	uno, -a, -os, -as
primer	primera	primero, -a, -os, -as
tercer	tercera	tercero, -a, -os, -as

Except for grande, the shortening takes place only in the masculine singular when the adjective precedes the noun and nothing more than another adjective intervenes.

Before noun, M or F		Elsewhere	
SING	PLU	SING	PLU
cualquier	cuálesquier	cualquiera	cualesquiera

Besides being shortened like the other adjectives, this one has an interior plural.

II. Item substitution drill:

1. **Aquí no hay ninguna profesora.**
   (profesor, tijeras, frijoles)
2. **¿ Desea dejar algún recado?**
   (cosa, libros, herramientas)
3. **¡Qué buena carne!**
   (café, frijoles, verduras)
4. **Tuve una mala idea.**
   (día, preguntas, exámenes)
5. **Aquí hay un médico.**
   (planta, funcionarios, refinerías)
6. **No puedo venir la primera semana.**
   (día, tarde, mes)
7. **¿ Dónde está el tercer libro?**
   (noticia, documento, cuenta)
8. **Es un gran filósofo.**
   (señora, jefes, profesores)
9. **Deme cualquier libro de éstos.**
   (cartera, libros, carteras)
10. **No es una señorita cualquiera.**
    (señor, señoras, señores)

III. Grammatical generalization

IV. Combined pattern replacement drill.

Assignments

Reading:

Hall: **Pages 57- 96.**

Méras: **Pages 79-106.**

Politzer: **Pages 1- 20.**

Questions:

1. **How can the findings of linguistic science be of service to the language teacher?**
2. **What should be the language teacher's attitude toward normative (prescriptive) grammar in the light of grammar as we have discussed it?**
3. **What factors are inherent in all intensive audio-lingual methods?**
4. **How can even the experienced teacher benefit from comparative structural analysis of the source and target languages?**
5. **If existing materials are deficient, what can the teacher do to make instruction more effective?**

ASSIGNMENT III Span. 495-2

A LINGUISTIC TEACHING PROCEDURE

Now that we have examined briefly the scope and shape of the audio-lingual method in its theoretical foundation, let us look more closely into the organization of representative audio-lingual materials and see how these theoretical concepts are put to work. Your reading assignment (in Politzer and Staubach, pp. 20 ff.) demonstrates how essentially "linguistic" approaches compare with nonlinguistic teaching methods and how the audio-lingual approach makes use of mechanical aids. Our discussion centers about the preparation of materials designed to present Spanish as a spoken language.

Central to the teaching of the spoken language is a principle known as "guided imitation." Some teachers prefer to call it the "mim-mem" method, referring to mimicking the model and then memorizing the pattern. Like so many of the basic concepts of the audio-lingual method, guided imitation may appear to be new, but has actually been known to teachers for many years. Your assignment in Méras (pp. 79-106) has shown how certain European language teaching centers discovered its value in the nineteenth century! Its goal, like that of all audio-lingual techniques, is to teach one to speak easily, fluently, with very little nonnative accent, and to do all of this without conscious effort.

The success of the guided imitation technique depends to a very large extent upon the students' learning a relatively small body of material so well that it requires very little effort to produce it. This is what happens when one learns to speak one's own language and is the goal of the learner of a second language. This process is familiar to us from our education courses and is known as overlearning. It is axiomatic that, if a student overlearns every dialogue and drill as he moves through the course, he will almost certainly progress rapidly. The success of the technique also depends upon the student's attention to exact imitation of the model. His goal is to manipulate the sounds, sequences, and patterns of the language as accurately as possible. This implies a great responsibility for the teacher: the model that the student imitates must be a model of Spanish as people really speak it in actual conversations. Besides, the teacher must know how to guide and correct the student as he learns to imitate accurately. Above all, the normal tempo of pronunciation must be the classroom standard; slowing down is, for our purposes, distortion.

The teacher must, therefore, be confident that what he presents to the class is a model of standard conversational Spanish. If the teacher

is not confident of the excellence of his Spanish, he should, out of fairness to the students, make use of the tape recorder. Many of the latest audio-lingual texts, such as Modern Spanish, which you all have as a required text, and others, come with sets of tapes containing all the exercise materials recorded, under careful supervision, by native speakers. Most modern tape recorders come equipped with a manual on-off switch at the end of a control wire. Thus, the teacher can start and stop the tape as he moves about the room. In this way, the students imitate an accurate model, but at the same time profit from the immediate correction and suggestion of the teacher if they fail to imitate the model accurately. We must repeat that there is no real substitute for the fluent teacher, but it is always wiser to use the tape model if one's own pronunciation is doubtful.

The guided imitation technique has been developed in many cases (notably by the Foreign Service Institute, in Washington, D. C., where the emphasis is on fluency in the shortest possible time) to the extent of 60 units, which equals roughly four high school years of Spanish. Instruction time is considered to be about 600 hours.

In almost all audio-lingual materials, the very first lessons are devoted to pronunciation problems. Drills on other aspects of the language are postponed deliberately because of the importance of developing good pronunciation habits from the very beginning. Pronunciation control is the only, the ONLY, basis of real fluency. We now know that a person is readily able to understand anything that he can meaningfully say himself, provided that the correlation between the way he hears it and the way he says it is reasonably close. But we must also emphasize that pronunciation practice never ceases to be a primary concern of the language teacher. Every drill, no matter what structural point may be at issue, is also a drill on pronunciation. In short, at every step of the way, from the first year to the fourth, the teacher must be alert for faulty pronunciation habits.

The student's model for all pronunciation is the teacher, or the tape, if its use has become necessary. The fundamental classroom procedure for learning new material according to the audio-lingual method is by direct and immediate imitation of the model. Depending upon the type of drill (and we shall look into the various types in a later lesson), the repetition technique will vary. The most commonly used repetition technique is: teacher, students-in-chorus, teacher, individual student, teacher. The basic formula may be varied, but inherent in all repetition technique are two axioms. First, no student is asked to imitate another. If an

imitation drill is in progress, the teacher must repeat the model for each student. If he does not, the students rely upon each other as a model and mistakes are compounded as students recite one after the other. If the student is being called upon to respond with an entire phrase to a cue of perhaps one word, then, of course, he himself generates his own phrase on the basis of what he has been taught. Second, after each corrected response to either an imitation drill or a cued response drill, the teacher should repeat the correct phrase so that the student who has recited can compare his imitation or answer with the authoritative model and so that the entire class (in chorus) can have an opportunity to practice each response. The purpose of having the class imitate new items in chorus before individuals are singled out is so that the negative influence of nervousness or the desire not to make a mistake can be minimized. The choral repetition permits individual students to have a "dry run" before they are called on to perform individually.

Although we will discuss drills at greater length further on, it would be well to mention here that part of a successful drill is the rhythmic manner in which it is conducted. Corrections during drills should be limited to supplying the correct form and carrying on. Detailed corrections which may imply structural generalizations or special drill should be held for after the drill in progress has terminated. Also within the scope of remarks on rapid drills is the matter of indicating how the students are to respond: in chorus or individually. This means that learning a set of unmistakable gestures is necessary for the teacher and the students. In our next meeting we will demonstrate several of these gestures. A perpetual problem regarding gesturing for individual response is that from the front of the room a gesture of, say, pointing to the back row may result in two or three students answering at once, since the exact point of the gesture may be mistaken at a distance. Yet a book such as Modern Spanish is much too heavy to be carried easily in one hand, leaving the other free for gestures. Furthermore, for large classes, calling the student to recite by name may be impractical, since any hesitation on the part of the teacher breaks the rhythm of the exercise. Some teachers have suggested a number system, but others reject it either because they have no specific seating plan or because they feel that the number system is too impersonal. Some teachers have suggested the use of a portable music stand which holds the book firmly in place, leaving both hands free for cuing. The stand can be placed in the center of the class, or alongside the class so that the distance between the teacher and the farthest corner of the room is at a minimum. Perhaps the best suggestion, however, is that the teacher

write the exercises of the day on 3 x 5 cards. These may be handled easily and the teacher is not bound to one position in the room necessitated otherwise by the need for a place on which to rest the book.

All imitative drill is easier for younger children than for older ones. If a person is fortunate enough to have begun his study of a second language before the age of eight or ten, the powers of imitation are normally sufficient to insure excellent results in pronunciation without resorting to technical explanations of what happens to various parts of the vocal apparatus. Most older children and adults require more specific guidance based on the awareness of the particular problems of producing particular sounds. Therefore the drills and explanations regarding pronunciation which are taken up first are devoted to the specific problems an English speaker with his English habits of pronunciation will have in accurately imitating the sounds and sequences of sounds in Spanish.

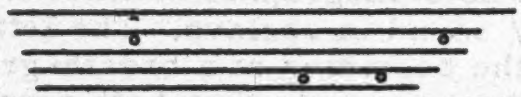
Speakers of English are as a general group highly literate: that is, they are used to thinking of language, erroneously, as a written form. If it weren't for this characteristic, it might be possible to teach effectively without reference to any written symbolization. Most students, however, are more comfortable when some kind of representation in visual form of what they are imitating is also available. There is, of course, the traditional writing system which Spanish uses. As these systems go, Spanish is quite adequate for providing visual cues for persons who already speak the language. For the learner, however, many problems result. First, Spanish uses a variety of symbols (c, s, and z) to represent the sound /s/, but there is no orthographic distinction between the /z/ sound in esgrimir and the /s/ sound in esclavo. The letters b and v are especially confusing, since at the beginning of a breath-group both represent a consonant b, whereas between vowels they both represent a fricative b. There are many, many more of such examples which might be cited here. Suffice the foregoing to establish the point that the standard spelling system of Spanish is apt to be quite confusing to the beginning learner. The reason it is not helpful is that first, it does not adhere to a sufficiently strict principle of one symbol for each sound. Second, the student quite easily pronounces a letter such as d in Spanish the same way he does in English, resulting in a faulty accent. To minimize the probability of such errors, many of the newest materials make use of a device known as "respelling." The purpose of respelling is to achieve a one-to-one correspondence between the sounds of the language and the written symbols that represent them, for example: b and β to represent the breath-group initial letters b and v and the intervocalic b and y, respectively. But wouldn't a student still pronounce the

"respelled" b like a b in English? Yes, he might. The only way to avoid any possibility of transfer would be to use a respelling which had nothing whatever in common with the English alphabet. Some phoneticians have adopted the idea, believing that the very unfamiliarity of the symbols is a healthy reminder that none of the English sounds are exact duplicates of the Spanish sounds to be mastered. All systems of respelling are based on the scientific analysis of the sounds of Spanish and we shall discuss both that analysis and suggest some of the more practical respellings devised up to now.

In any case, most of the new audio-lingual materials use the principle of respelling to some degree in their presentation. Some texts use the phonetic respelling throughout (such as the Foreign Service Institute Manual and the Agard book), while others prefer to limit it to the very first lesson or two.

One of the advantages of the phonetic respelling arrangement is that important phonological features which are almost universally neglected but which are of vital importance in achieving a near-native accent, such as intonation, can be shown. We shall discuss major intonation types in a later lesson and will discover then that there are certain major types which constitute the "normal" patterns of the language. These patterns can be indicated graphically by a variety of methods, among which are the following:

1. A musical staff with musical notes or dots on it.



¿ Se ha portado bien?

2. A series of dots or "accent marks" written at varying heights above the written line.

¿ Sé ha portado bien?

3. An ascending and descending wavy line described above the phrase.

¿ Se ha portado bien?

4. A "block" line above the written phrase.

¿ Se ha portado bien?

5. A series of numbers written slightly above the written phrase.

2 1 1 2
¿ Se ha portado bien?

Another immediate advantage of the respelling system is that its symbolization will allow for a consistent interpretation of the pronunciation of any dialect area of the Spanish-speaking world. For example, we may teach that the respelled symbol /s/ is to be interpreted as the [s] in Spanish American or as the [θ] in Central Spain. Many regional features of pronunciation can be marked similarly.

The acquisition of a good pronunciation is, first of all, the result of careful listening and imitation, plus whatever help can be obtained from initial pronunciation drills and description, as well as from the respelling devices.

The typical (although by no means only) organization of an audio-lingual lesson, in most current materials, is as follows: Part One is a basic dialogue with a few pertinent notes. You will notice that, in Modern Spanish (p. 26), the notes are relegated to a position where they do not distract the students' attention from the dialogue itself. Most of the "notes" are of a cultural nature, such as the ones here. Part Two is basically devoted to grammatical drills (also called "pattern drills") and discussion. Discussion, in this sense, as we shall soon see, means the grammatical explanation (sometimes also called "generalization") which follows the exercises. It is important to note, however, that discussion always FOLLOWS the exercises, and students are not expected to generalize until after they have mastered the pattern. The sections are generally concluded by a set of drills or narratives which put together the same material as originally appeared in the basic dialogues and drills, but in a slightly different way. Readings are introduced as a part of each lesson about one-third of the way through the complete (four high school years) course.

The real core or heart of each unit is the basic dialogue. At best, these dialogues are re-creations of real situations a student is most likely to encounter, and the vocabulary and sentences are those he is most likely to need. The dialogues are written in the most standard and authentic manner possible. The language is contemporary and informal, resembling that which would be used in equivalent circumstances by native speakers of the same age. While most texts grade the dialogues progressively throughout the course, others simply ask natives to prepare them

without regard for the progressive difficulty of the material. Since only certain focuses are drilled in each unit, these unedited dialogues simply footnote a form which is not to be drilled. They have achieved a certain success. Some texts like to keep a continuing train of thought throughout the course. The Foreign Service Institute sets all of its dialogues in a mythical South American country called Surlandia, which is described as a "typical" Latin American country, insofar as it is possible to extract common features from among the various Latin American republics. Since their course is designed for Foreign Service personnel, as much cultural information as is practical is included in the dialogue materials. A similar program has been adopted in Modern Spanish, but with the focus on the American high school or college student who is travelling abroad.

At first, ALL new vocabulary and constructions are introduced in the basic dialogue. Later on, new items may be introduced in the drill sections, but only when it is either not the focus of the exercise or when its meaning is obvious, as in the case of cognates. Many audio-lingual texts emphasize the new items in the dialogue by isolating them for repetition before the actual phrase in which they are used; for example:

pass (to pass, to hand)	pase (pasar)
pass me	páseme
the book	el libro
Pass me the book.	Páseme el libro.

It is impractical to introduce each new word of construction more than once, so the student must be cautioned to master them as they occur. Since the drill material of each lesson is based on the dialogue, a student's failure to master the dialogue will inevitably result in poor performance in the exercises. In most of the new materials, pains have been taken to see that each word introduced will reappear many times later in the course, to help the student assimilate it in a variety of contexts.

Should these words be learned by memory at the outset? Yes, but always in context. It can be important for the student to learn the literal meaning of certain items, but such literal learning should always be followed by learning the meaning of the form in following context. The student should not be concerned if the meaning in context is strikingly different from the literal meaning. In the new materials, the teacher must bear in mind, the dialogue was prepared in Spanish. The

English is simply a post hoc equivalent and not a literal translation. The sooner the student is made aware that the English and Spanish will not necessarily "follow" one another, the better.

These basic dialogues must be learned by heart. If they are committed perfectly to rote memory, the following drills will go easily and rapidly, and produce the best results. As much as half the time available for a given unit can be invested in perfecting the basic dialogue without distorting the presentation of the unit.

The basic dialogue is followed by drills. Patterns of the structure of the language which have been learned in the basic dialogues are expanded and manipulated in the drills. As we progress in the course, we will come to meet a variety of drill types. Most, varied as they may be with regard to format, focus either on the systematic variation of selected basic sentences within the structure and vocabulary the student has already learned, or on the structure of the language to provide a systematic coverage of all important patterns.

All drills are planned to be answered rapidly. They are best done orally with only the teacher's book open, although some, because of their complicated nature, may be done with the students' books open. Generally, the manner of presenting the drill is obvious from the format of the text. Sometimes, however, the teacher will be wise to do a "pre-run" at home before presenting the drill in class. Some texts provide the answers to drills for the teacher's convenience and for the student to refer to when studying outside of class. Generally, if a drill is found to be hard, it is because the student did not adequately master the dialogue and possibly also the preceding drills. Audio-lingual drills reject any similarity to mathematical drills in that they are not to be puzzled out. The emphasis is on doing them rather than on figuring them out. They do not contain tricks and they are not intended as tests (although some may be used as such after they have been done in class). You may follow the balance of our discussion from the chart which appears at the end of this lesson.

The general format for presenting pattern drills consists of three parts: presentation of pattern, drill, and generalization. The presentation of pattern is frequently divided into two parts: examples and extrapolation. The presentation generally consists in citing the examples from the basic dialogues which illustrate the point to be drilled. Then there may be an extrapolation (which is generally a diagram or chart) which may be further explained by a note or two. This

presentation has as its purpose to provide sufficient clues to enable the student to understand and use the pattern correctly in the drills that follow. The drills themselves are basically exercises making substitutions, responses and translations (but we shall have more to say about translation exercises later on) highlighting the grammar points covered. They are devised, of course, for oral answers to oral cues.

After the drills themselves, there is a more detailed discussion of the pattern drilled. These descriptions are written in a condensed and somewhat technical fashion. In some materials these are called grammatical explanations; others prefer the terms generalizations, descriptions, discussions, etc. An effort is always made to keep these explanations accessible, clear, and readable. But it must be recognized that a description of a language is a technical sort of thing and simplification is attained only by sacrificing comprehensiveness and accuracy. The student is actually acquiring through these discussions a set of analytical tools which should serve him through the balance of his career as a language learner. Therefore, our goal is always to present explanations which will not need to be revised at each step of development.

Later units have conversation and reading selections, as we have mentioned. The conversation part is designed to help the student bridge the gap between the more or less mechanical stimulus-response activity of the drills and the skill of free conversation, which is the ultimate aim of the audio-lingual course. These so-called recombinations extend the abilities of the student into ever more natural situations. The recombination narratives are usually an anecdote type of description of an event or situation which is sometimes further recast as a directed dialogue in which the teacher acts as a prompter for students who take the various parts as actors. The prompter gradually withdraws his help so that in the end the conversation is carried on freely. Reading selections are designed in most new materials to provide interesting information about the culture of the Spanish-speaking peoples. At the outset, these reading selections do not present words or structures that the student has not already met in the dialogues and drills. About halfway through the course, however, reading selections may be used to expand the students' vocabularies.

Skeleton of the Audio-Lingual Lesson

The standard parts of the audio-lingual lesson are as follows. Additional exercise material can be added in the outline at the point where it will be most effective. For some lessons, parts of the outline are omitted. Such omission is rare and is done only when a given type of exercise is inappropriate to the lesson at hand.

I. Basic dialogue
   - A. basic sentences
   - B. build-up of component words and phrases
   - C. aids to listening

II. Cultural notes

III. Phonetic drill
   - A. in class
   - B. coordinated in laboratory

IV. Grammatical (structure) drills
   - A. presentation of pattern
   - B. extrapolation
   - C. notes
   - D. drill
   - E. discussion of pattern (generalization)

V. Recombination drills
   - A. dialogues
   - B. narratives

VI. Readings
   - A. in written form
   - B. on tape in the laboratory to check auditory comprehension

VII. Response drills based on readings
   - A. in written form for orthographic practice
   - B. in the laboratory and in class for oral practice

Assignments

Readings:

Hall: Pages 209-227.

Politzer: Pages 20- 35.

Questions:

1. Of what use is the dialogue in the audio-lingual approach?
2. What is the primary function of the conversation section of the audio-lingual lesson?
3. How does the organization of the audio-lingual lesson correspond to the principles of language learning outlined in Assignment I?
4. What is the position of the language laboratory in the audio-lingual program?
5. Describe the use of pictorial aids as we have mentioned them as devices for use in the presentation of structural drill.

SIGNIFICANT CONTRASTS AND THE TEACHING OF PRONUNCIATION

In our readings, especially Politzer pp. 35-72, we have seen how the principles of phonemics (significant contrasts) and phonetics help us not only to be specific in correcting the pronunciation of our students by showing us what is involved in the production of the sounds being mispronounced, but also to predict what Spanish sounds are more likely to be hard for the English-speaking student -- that is, where to expect his English habits to interfere with his production of Spanish sounds.

We remember from our reading that there are five simple (phonemic) vowels in Spanish. They are /i e a o u/, and we can demonstrate them to our classes in words such as piso, peso, paso, poso, and puso. English, on the other hand, has at least nine, and none of the nine English vowels corresponds very closely to any of the five Spanish vowels. Traditionally, of course, a student seeing the written form peso might well have been expected to pronounce it using the nearest English equivalents, the result being a form like [pe:zow]. Since we have now developed a teaching technique whereby the student does not meet the written representation of sounds until he already knows them, this kind of "spelling pronunciation" will be less frequent. The tendency still remains, however, for the English-speaking student to pronounce a Spanish vowel sound with the nearest English equivalent; or, in other words, to transfer his English habits into his Spanish pronunciation.

We have all heard our students pronounce the Spanish [i] in fin either like the [ij] of English meat, or like the [I] of English mit. Neither one of the English vowels is an exact equivalent. Spanish /i/ falls somewhere between the two English vowels. In a similar way, the student will very likely replace the Spanish vowel /e/ with the English [ɛ] of met or with the [ej] of bay. The same kind of error will most likely be repeated with all stressed vowels.

Unstressed vowels and the consonants are subject to the same kind of transfer of habits.

The point is simply that there are no exact equivalents in the vowels and perhaps only two or three close approximations in the consonants of the two languages and that the student cannot often rely directly upon English analogies. When our older textbooks begin a chapter on Spanish pronunciation by saying that the /i/ sound of Spanish piso is the same as the /i/ sound of English machine, we know that this is misleading to the

student and may well destroy the student's chances of acquiring a more authentic accent.

How, then, can the principles of significant contrasts help us to take a more realistic view of teaching pronunciation? First, we must know what muscular actions are involved in producing the sounds of Spanish. Although we do not need to have a physiologist's knowledge of speech organs, we must know the approximate position and shape of the lips and tongue, and whether the vocal cords are vibrating (for voiced sounds) or are not (for voiceless sounds). Second, we must have recourse to a competent analysis of the sounds of both English and Spanish to see which English sounds the English-speaking student will attempt to substitute for somewhat similar Spanish sounds. Fortunately, and adequate for our purpose, the Politzer book (pp. 46-47) provides them for us; so does Bolinger (p. 23). The terms which appear in the vertical column at the

Summary of the Sounds of Spanish

PHONEMES AND ALLOPHONES

	Bilabial		Labio-dental		Dental		Alveolar		Palatal		Velar	
	ve.[1]	vd.[2]	ve.	vd.	ve.	vd.	ve.	vd.	ve.	vd.	ve.	vd.
Stops	p	b			t	d					k	g
Affricate									č			
Fricatives		β	f			ð	s	z			x	ɣ
Nasals	m				n		n		ñ		ŋ	
Lateral							l					
Trill							R					
Tap							r					
Semiconsonants									y		w	
Vowels: High									i		u	
Mid									e		o	
Low										a		

left of each diagram indicate the manner in which the sound is articulated. For example, "stop" means that the flow of air from the lungs is cut off momentarily to form the sound, as in /p b g k, etc./. The terms in the horizontal row across the top of each diagram indicate the point at which the sound is articulated. For example, "bilabial" means that the two lips are brought together. Thus, we identify the sound /p/ as a stop and as bilabial, since it is produced by stopping the flow of air from the lungs by bringing the lips together.

[1]Voiceless [2]Voiced

Once we have this information, we are ready to proceed to the technique itself. In general, the procedure is the same for teaching vowels and consonants: a pronunciation drill containing 4 steps, one of which, as we shall indicate, is optional, depending upon how well the students learn the sounds from the beginning.

(1) Present the sound in a context, usually a word. Thus, if the sound to be taught is /i/, present it to the students in a list of forms, such as: piso, liso, quiso, mito etc. Of course, the students will repeat after the teacher's oral model (or a tape recording) and will not see the corresponding written symbols. The contextual presentation adheres to an important principle of the audio-lingual approach, which is to present forms in context--here, sounds in a context of actual Spanish words. Besides, however, the student is unconsciously practicing the pronunciation of the adjacent sounds. The method of repetition is as we have suggested before: teacher, students-in-chorus, teacher, students-in-chorus, teacher, individual student, teacher.

(2) Present the sound in minimal contrast with another sound of the same class (vowel or consonant). Thus, if we continue with /i/, we shall ask the students to repeat pairs of utterances: piso/peso; piso/paso; piso/puso, etc. This enables the student, not only to hear the difference, but also to feel the changed position of the articulatory organs. The method of repetition is as suggested above.

(3) Present the sound in a more complex context. Continuing with /i/, hide it in a larger phrase, such as, 'él no vino.' This helps us to make sure that the student has really mastered the sound and that, when he is forced to articulate a longer chain of sounds, his correct response is really automatic.

(4) (This step is optional.) Because of the tendency to transfer English speech habits into Spanish, which we have already discussed, a few students will still substitute a near-English sound for the Spanish sound, even after the above three steps are completed. Such students need an exercise in contrasting the English sound with the desired Spanish one. Such a contrastive exercise generally suffices to make the student aware of the physical difference (the difference in the organs and muscles he uses) that causes the difference in sound which his ear had failed to detect before (during the earlier exercises). This exercise again uses minimal pairs, but, now, one member of the pair is Spanish and the other, English: sin/sin, son/son, que/Kay, etc. If necessary, the teacher can explain which speech organs are involved and how they are placed.

With the consonants, the problems may be different, but the same four-step technique we have been discussing gives good results. Here, we have visual devices and little demonstrations to help out and to reinforce practice. For example, we know from Politzer (p. 49) that English /p/ is aspirated, but Spanish /p/ is not. We can explain

to the student that "aspirated" means an articulation followed by a breath of air, but some students find the concept easier to grasp when the teacher holds a piece of onionskin paper in front of his mouth (with the paper touching the tip of his nose) and says the English word papa. The paper will flutter when the two p's are sounded. The Spanish word papa, with unaspirated /p/'s, will not cause the paper to move. Many teachers have devised ingenious methods of demonstrating these phonetic conepts and any such visual aid is helpful, provided that it is based on sound phonological principles.

To help you build a small file of dependable phonological exercises, this week we shall start a small project to be handed in with the material for Assignment VIII. You will need a packet or two of 4 x 6 cards. For each of the phonological contrasts on the next pages, make your own set of ten minimal pairs on one card. The heading on each card, upper right, should indicate the contrast being illustrated, according to the following diagram. The cards can then be filed and used in class for an introductory pronunciation drill, or to re-drill the class whenever pronunciation errors recur.

/u/	vs.	/a/
1. puso		paso
2. puñal		pañal
3. pulidez		palidez
4. cura		cara
etc.		

Outline of Principal Significant Contrasts for Drill

I. Vowel contrasts.

A. Stressed. (An accent mark in these lists refers to a stressed vowel and does not necessarily correspond to the orthographic accent.)

1. In isolation

	(example)
/í/	piso
/é/	peso
/á/	paso
/ó/	pozo
/ú/	puso

2. Contrasted with one another.

/í/ vs. /é/	piso	vs.	peso
/í/ vs. /ó/	piso	vs.	pozo
/í/ vs. /á/	piso	vs.	paso
/í/ vs. /ú/	piso	vs.	puso
/é/ vs. /á/	peso	vs.	paso
/é/ vs. /ó/	peso	vs.	pozo
/é/ vs. /ú/	peso	vs.	puso
/á/ vs. /ó/	paso	vs.	pozo
/á/ vs. /ú/	paso	vs.	puso
/ó/ vs. /ú/	pozo	vs.	puso

B. Unstressed. (In actual drill, we must be extremely careful not to let the natural tendency to highlight the vowel in question cause us to stress them. It is well to warn the students about this as well.)

1. In isolation.

/i/	pisó
/e/	pesó
/a/	pasó
/o/	posó
/u/	puzó

2. Contrasted with one another.

/i/ vs. /e/	ligar	vs.	legar
/i/ vs. /o/	mirar	vs.	morar
/i/ vs. /a/	ligar	vs.	lagar
/i/ vs. /u/	ligar	vs.	lugar
/e/ vs. /a/	legar	vs.	lagar
/e/ vs. /o/	pesar	vs.	posar
/e/ vs. /u/	legar	vs.	lugar

/a/ vs. /o/	pasé	vs.	posé
/a/ vs. /u/	lagar	vs.	lugar
/o/ vs. /u/	morar	vs.	murar

C. Diphthongs.

/é/ vs. /ej/	le	vs.	ley
/á/ vs. /aj/	bala	vs.	baila
/ó/ vs. /oj/	o	vs.	hoy
/á/ vs. /aw/	ala	vs.	aula
/é/ vs. /ew/	dedo	vs.	deudo

D. English interference.

1. English diphthong for Spanish vowel.

/ej/	/e/	lay	for	le
/ow/	/o/	low	for	lo
/ij/	/i/	seen	for	sin
/uw/	/u/	too	for	tú

2. English diphthong for Spanish diphthong.

/ey/	/ey/	lay	for	ley
/aj/	/aj/	eye	for	hay
/oj/	/oj/	boy	for	voy
/aw/	/aw/	owl	for	aul(a)

3. English /æ/ for Spanish /a/ plan for plan

4. English /ɔ/ for Spanish /o/ call for col

5. English /I/ for Spanish /i/ Italy for Italia

II. Consonant contrasts.

A. Little apparent difficulty, therefore minimum drill.

/m/	/f/	/z/	/b/	/g/
me	fé	mismo	¡Basta!	¡Gol!

B. The following consonants are articulated at approximately the same points in English and Spanish. The problem is that the English consonants are aspirated and the Spanish are not. Therefore, contrastive drill is indicated.

English consonant		Spanish consonant			
/p/	/p/	pan	vs.	pan
/k/	/k/	cone	vs.	con

C. In the following two consonants the manner of articulation is the same as in English, but the place is slightly different.

English consonant		Spanish consonant			
/n/	/n/	no	vs.	no
/d/	/d/	den	vs.	den
/č/	/č/	cheat	vs.	chito
/y/	/y/	yoyo	vs.	yoyote
/ny/	/ñ/	canyon	vs.	caña

D. In the pronunciation of the following consonants, both the place and manner of articulation change from Spanish to English.

English contrast		Spanish contrast			
/t/	/t/	ten	vs.	ten
/r/	/r/	Sarah	vs.	cera
/l/	/l/	lead	vs.	lid

E. The following Spanish consonants are best taught in isolation.

[b]	cabo
[g]	vago
[d]	cada
/R/	carro
/x/	faja

Additional drill material to complete your sets may be found in Bowen and Stockwell, Patterns of Spanish Pronunciation (see Bibliography), and Modern Spanish.

Assignments

Readings:

Bolinger: Pages 1-23.
Hall: Pages 68-96.
Politzer: Pages 35-72.

Questions:

1. Begin work on contrastive drill assignment.
2. How does the English vocalic system interfere in learning directly the pronunciation of Spanish vowels?
3. When two stretches of speech differ from each other by one distinctive sound, what are they called?
4. Make a list of 19 Spanish consonants and describe all the features that pertain to each one, based on diagram information in Politzer, pp. 46-47, and Bolinger, p. 23.
5. Prepare a short (5 or 6) list of minimal contrastive pairs.
6. The transference of the English phonemic system into Spanish causes problems we can anticipate. Name at least 5 such sound problems.
7. What is the difference between the sound /b/ in vaca and in estaba?
8. Prepare a list of 5 sound problems, giving your explanation for their occurrence.

The audio-lingual approach to the teaching of syntax centers about two features: carefully constructed dialogues into which the syntactic patterns are woven and which the students are expected to memorize, and drills of rather definite types which embody the patterns and make them habitual by varying them in systematic ways. Of course, even with the more traditional textbook, these same kinds of drills still give excellent results; so it is well to know how to make and use them, regardless of the textbook being used.

The audio-lingual structure drill starts with a model utterance, or "frame." For example, the frame 'el niño corre' can form the point of departure for a verb-form exercise:

Teacher:	El niño corre.	(Note that the class always
Class:	El niño corre.	repeats the model frame in
Teacher:	Los niños.	chorus at the beginning of
Class:	Los niños corren.	the exercise.)

In reverse, the same frame serves as point of departure for a singular and plural subject exercise:

Teacher:	El niño corre.
Class:	El niño corre.
Teacher:	Corren.
Class:	Los niños corren.

It makes no difference whether, for a given point of syntax, the two languages are largely the same or largely different; drill by means of frames is effective either way. For example, 'John is in the room' and 'Juan está en el cuarto' have the same construction as frames, and differ only in the words that occupy the separate positions. Here the frame is the same in both cases, and the student immediately grasps the fact. At the other extreme are utterances like 'I like to read' and 'Me gusta leer.' Here, the frames are in contrast, and this, again, is readily apparent through the frame approach. Naturally, the drills used to demonstrate points of similarity will be short (remember how the same criterion was applied to the "significant contrasts" of the

sound systems) and those treating more complex differences will be longer, to avoid foreign-sounding phrases or, perhaps, even a breakdown in communication.

Now, let us examine the various types of drills and frames. We shall begin with a very simple frame, call it Frame "A," in which our example is composed of a subject and a predicate of one word each; 'Juan habla.' Let us assume that the basic dialogue in which the vocabulary and structure used in this assignment were first presented (remember that all material used for drill is first introduced in basic dialogues, as we outlined in Assignment III) also contained such words as María, Eduardo, and Celia, as well as such words as escribe, come, and lee. We shall refer to the position occupied by the word Juan or habla as a "slot." Then, by substitution of a word in one slot while the other is held constant, we get Frame "A" constructions, such as 'Juan habla,' 'María habla,' 'Eduardo habla,' etc., or 'Juan escribe,' 'Juan come,' 'Juan lee,' etc. We can easily see how more than one word can fill one or the other slot without changing the frame in any way. Since Frame "A" is a structural pattern which recurs many times in Spanish, we can practice this pattern by replacing words in the first position and in the second position through what we call "simple substitution" or "progressive substitution" drills. On pages 30-32 in Modern Spanish are examples of simple substitution drills. Exercise "C" on page 33 of Modern Spanish is an example of the "progressive substitution" drill.

Let us consider, first, the simple substitution drill. The first exercise on page 30 in Modern Spanish shows that, in the frame 'yo no hablo inglés,' we have a verb slot ('yo no hablo') and an object slot ('inglés'). The object slot is held constant, while the first slot is varied. We could also hold the verb slot constant and vary the object slot, such as in a series: 'yo no hablo inglés,' 'yo no hablo francés,' 'yo no hablo alemán,' etc. The first drill would be used to practice subject-verb correlation, while the second would serve to drill vocabulary items, in this case, names of languages.

In the progressive substitution drill, the same frame is used, alternating the constant slot and the variation slot: Observing drill "C" in

Modern Spanish, page 33, we see how, first, the subject and, then, the object of the preposition are alternated. The purpose of this particular exercise is to drill the student in the use of the masculine and feminine definite articles. But, the same type of progressive substitution drill can easily be adapted to, say, a verb and object exercise:

Teacher: Yo no hablo inglés.
Student: Yo no hablo inglés.
Teacher: tú.
Student: Tú no hablas inglés.
Teacher: francés.
Student: Tú no hablas francés.
Teacher: él.
Student: El no habla francés.
etc.

Frames need not be limited to two slots only. The frame 'Juan habla español' for simple substitution gives us three possible variants, i.e., holding two slots constant and varying one. Thus, with the first slot varied:

Juan habla español.
María habla español.
Celia habla español.

With the second slot varied:

Juan habla español.
Juan estudia español.
Juan es español.

With the third slot varied:

Juan habla español.
Juan habla alemán.
Juan habla chino.

The same frame for progressive substitution gives us the ability to alternate the two contant slots and one varied slot:

Juan es español.
Juan es francés.
Carlos es francés.
Carlos habla francés.

Exercises A and B in Modern Spanish, page 39, are slightly more complicated examples of the multiple-slot substitution drills we have been discussing.

In progressive substitution drills, care must be taken not to provide a cue that can fit in more than one slot. For example, in a frame such as 'María ve a Susana,' the cue Celia could fit either the subject or object slot, making two responses possible.

The next type of drill is called the "correlation drill." It involves aligning the words that go into the slots so as to make them "agree." A word of explanation is in order here to show how correlation drills differ from simple substitution drills. In 'Juan habla,' we have a normal frame, which might equally well be represented by 'María habla' or by 'Pablo canta.' This is because the category of words represented by Juan (and María, el hombre, etc.) can "co-occur" with the category of words represented by habla (and canta, trabaja, etc.)--which is simply to say that nouns can co-occur with verbs. This kind of co-occurrence of compatibility within a frame is called "construction co-occurrence." [Sometimes, individual words will not match up with other individual words--for example, while we might say 'El dinero habla,' we would not normally say *'el acero habla' (we use the asterisk to indicate that the utterance so marked is not a normal Spanish sequence); but this is a matter of individual co-occurrence, not of construction co-occurrence.] Within each of the categories, however, there are formal changes that must also be controlled to make them match--we can say 'El hombre habla,' but not *'Los hombres habla,' in spite of the fact that hombres is a noun and habla is a verb, and nouns can occur with verbs. Here, what has gone wrong is what Bolinger terms a matter of "flexional co-occurrence"--singular calls for singular and plural, for plural.

Here is an example of a simple correlation drill with the lexical item in position 2 "correlated" with position 1:

Teacher:	Federico lee.
Student:	Federico lee.
Teacher:	Los niños.
Students:	Los niños leen.

This parallels the technique of the simple substitution drill. There the parallel ends, however, since, in the case of the simple correlation drill dealing with concord, the word in position 1 (in this case the subject of the verb) determines or "governs" the word in position 2 (the verb), but not vice versa. In other words, a simple correlation drill involves changing the "governing" rather than the "governed" word. Replacement of the "governed" word leads us back to the simple substitution drill. The correlation drill, as we have seen, has the effect of conjugating a tense for verbs. And the more forms a tense has, the more valuable the simple correlation drill is. It provides more adequately than any traditional drills for practice in correlating person, gender, and number between verb-forms and subjects. In the first correlation drill we demonstrated, we correlated the lexical item in position 2 with that in position 1. In the following drill, a "progressive correlation" drill, lexical items in position 1 are progressively correlated with lexical items in position 2.

Teacher:	Antonia saluda.
Students:	Antonia saluda.
Teacher:	Habla.
Students:	Antonia habla.
Teacher:	Jesús.
Students:	Jesús habla.
Teacher:	Lee.
Students:	Jesús lee.
Teacher:	Carlos y Consuelo.
Students:	Carlos y Consuelo leen.
etc.	

When we want to have students practice the conjugation of one tense for one verb, we use the simple correlation drill. When we want to give the student practice in one or more tenses for one or more verbs, we use the progressive correlation drill.

We are in no way limited to one tense, either. A progressive correlation drill may be constructed to give a synopsis of one verb in several tenses. First, we correlate lexical items in position 1 with items in position 2:

Teacher:	Adolfo canta.
Students:	Adolfo canta.
Teacher:	Cantó.
Students:	Adolfo cantó.
Teacher:	Angel.
Students:	Angel cantó.
Teacher:	Cantará.
etc.	

Second, we may correlate items in position 2 with those in position 1, thus drilling several verbs, varying both in number and in tense:

Teacher:	Camilo llora.
Students:	Camilo llora.
Teacher:	Gustavo.
Students:	Gustavo llora.
Teacher:	Lloró.
Students:	Gustavo lloró.
Teacher:	Alberto y Margarita.
Students:	Alberto y Margarita lloraron.
Teacher:	Han llorado.
etc.	

This last example raises the question of what kind of item can be substituted in a slot. As you can see, the single word Gustavo has been replaced by the conjunctive phrase Alberto y Margarita. This does not violate any principle of drill construction, since the slots themselves

remain intact and the frame is unaffected. But it does mean that we should call attention to the different kinds of substitutions that can be made. There are four: (1) a replacement; (2) an expansion; (3) an alteration; or (4) a reduction. A replacement involves the substitution of one or more words which differ completely in form from the original entry. Thus, we say that we "replace" Juan by Alberto, el hombre, or él in the frame 'Juan habla' or habla by llora, lee, or cocina in the same frame. An expansion involves adding modifiers to the slot. Thus, 'Los consejos,' 'los buenos consejos,' and "sus muy buenos consejos' are expansions of the word consejos in the frame 'Nos dió consejos.' By the same token, 'han llorado,' and 'hubieran podido llorar' are expansions of the word llorar in the frame 'Alberto y Margarita lloran.' An alteration is a change in the ending of the original entry, e.g., lloró for llora in 'Adolfo llora.' Reduction is simply expansion in reverse, reducing 'el muy sentido pésame' to 'el pésame' in the frame 'Me dió el muy sentido pésame.' Here, we observe an example of a simple substitution drill involving replacement and expansion:

Teacher:	Eliseo habla turco.
Students:	Eliseo habla turco.
Teacher:	El.
Students:	El habla turco.
Teacher:	El hombre.
Students:	El hombre habla turco.
Teacher:	El alcalde.
Students:	El alcalde habla turco.
Teacher:	El buen alcalde.
Students:	El buen alcalde habla turco.
Teacher:	El buen alcalde de nuestra ciudad.
etc.	

Here is an example of a three-part progressive substitution drill involving replacement and expansion:

Teacher:	Eliseo habla turco.
Students:	Eliseo habla turco.
Teacher:	El.

Students: El habla turco.
Teacher: Aprendió.
Students: El aprendió turco.
Teacher: Muchas lenguas.
Students: El aprendió muchas lenguas.
Teacher: El nuevo director.
Students: El nuevo director aprendió muchas lenguas.
etc.

The processes of replacement, expansion, reduction, and alteration are combined in both simple and progressive drills to meet the needs of specific drill focuses.

To be successful, drills impose two requirements, the first having to do with their preparation, the second with their use. As to preparation it must be emphasized again that there is no substitute for drills prepared under the guidance of a trained linguist and double-checked for idiomatic authenticity by a native speaker. Whenever possible, traditional materials should be discarded in favor of audio-lingual materials. Where it is impossible to do so, and the teacher wishes to update his traditional text, it is always wiser to "borrow" drills from prepared audio-lingual materials, such as Modern Spanish. The teacher inexperienced in drill-making must proceed with extreme caution in creating his own drills until he has had the opportunity to practice under critical guidance.

As to how best to use the drills, we must remember that it is vital that every student participate. The beauty of audio-lingual drills is their adaptability to either choral or individual recitation, and we must take advantage of this to make sure that everyone takes part. For example, in a class of 26 students, drill "C" on page 33 in Modern Spanish must be repeated four times in order to give each student a chance to vary both slots. It is always assumed that these drills will be repeated over and over. Thus, the fact that drill "C" has only 13 items in no way limits it to 13 individuals. The object of these drills (as is the object of all audio-lingual drills) is fluency. The drill is to be repeated until the entire class can perform it flawlessly (including an authentic

accent). In some classes, an exercise will be performed perfectly after only a few minutes of practice. In others, nearly half a period must be spent on a relatively brief exercise. Only the perfect performance of a drill indicates that the drill has ended. Class time can be saved, of course, by having the student practice ahead of time in the language laboratory with tapes of the exercises done by native speakers. No exercise is considered "done," though, until perfection is reached in classroom recitation.

Assignments

Reading:

Bolinger: As mentioned in discussion.

Hall: Pages 121-134.

Méras: Pages 157-189.

Politzer: Pages 89-114.

Questions:

1. Describe the following drills from Modern Spanish in terms of progressive or simple substitution or correlation, and noting if expansion, replacement, alteration, or reduction is involved. Where a drill cannot be described in these terms, indicate its purpose and attempt to describe according to which principles it was created.

   (a) "patterned response drill," page 127

   (b) "translation review drill," page 102

   (c) "choice-question response drill," page 64

   (d) "translation drill," page 100

   (e) "combined pattern replacement drill," page 101

2. What advantage is there in introducing "useful words and expressions" before the actual drills, and which is the best method of presenting them? What are the disadvantages?

3. Explain what is meant by "construction co-occurrence" and "individual co-occurrence," and give examples of both.

4. How can a cue (the phrase said by the teacher to stimulate the student's response) be presented so that not more than one slot is potentially filled at any given stage of the drill? Construct brief sample drills to illustrate the "right" and "wrong" ways.

5. Use the following three phrases as basic frames. Construct simple substitution drills for Frame A in slots 1 and 2. Construct a progressive substitution drill for Frame B, using slots 1, 2, and 3. Construct a simple correlation drill for Frame C.

Frame	Basic pattern sentence
A.	"Pedro se sienta."
B.	"Eliseo habla chino."
C.	"Anastasio es polaco."

Much of the current interest in foreign language programs in the secondary school centers about the language laboratory. The laboratory has almost simultaneously been touted as a panacea for all types of language learning problems and denounced as useless, once the student loses interest in the "novelty" of the mechanical devices employed in the lab. A realistic view, as we might suspect, is somewhere between these two extremes. As most linguistic analysts with experience in dealing with beginning language studies will agree, the laboratory is not the only way to gain proficiency in a language. The audio-lingual approach does not depend upon the laboratory for its effectiveness, although that effectiveness is generally enhanced by using the lab. While many of us as language teachers have had good students who do not use and apparently do not need to use laboratory facilities to acquire proficiency, evidence also indicates that the low-aptitude (yet motivated) student will gain much from the use of lab tapes, often exceeding, by hard work and concentrated laboratory practice, the achievements of high-aptitude students. The laboratory, like the audio-lingual approach itself, is largely the product of the World War II Army language training programs. In these programs, which we discussed in Assignment I, the learning of a foreign language was treated as the acquisition of a skill, which could be acquired only through the "overlearning" of material until it became a part of the learner's automatic speech habits. The chief value of the laboratory was that it trained students to listen, to distinguish meaningful differences, and to imitate. The role of the language laboratory in today's secondary school is not much different. The laboratory still serves to help the student assimilate speech patterns by overlearning until they become the student's own habits of expression. In this sense, the student has, in a self-contained listener-speaker situation, the opportunity for audio-lingual practice and aural experience with authentic materials.

Because the student in the language laboratory is isolated both from his group and from external distractions, he is able to give maximum attention to the taped materials. This "individual" experience also makes the student less self-conscious when he is required to rep at after the tape. Another physical advantage of the laboratory is that the student is able to speak individually for an entire lab period, whereas in class each student is fortunate to speak for a minute or two in a whole hour (except in repetition drills, etc., of course). Psychologically, the laboratory is an "all business" environment and in some cases actually increases the attentiveness of some students. We might also mention that a well-equipped language laboratory provides the student with a high fidelity of sound reproduction through his

earphones, free from external interference to which he is subjected in class. Although it is a good idea, as the student advances, to expose him to muffled speech or noisy environments to accustom him to everyday speech situations in which street noises and the like do "blur" conversation, students will profit from the clear reproduction of the acoustic image by high-fidelity equipment.

Because the language laboratory is still a somewhat revolutionary phenomenon in language teaching, not all teachers agree as to how it should be used, what goals should be set for it, what results can be expected, and how the teachers' responsibilities toward it should be distributed. Consequently, a new methodology has been developed (or rather is evolving) toward finding ways to couple this radically different teaching device to the older ones with which we are already familiar.

Is the language laboratory simply a classroom with electronic equipment? No. The language laboratory has its own set of functions which it performs in addition to and not in place of the regular classroom teaching program. Misuses of the laboratory are due in part to misunderstanding concerning its proper role. Since, as we have said, the purpose of the laboratory is to provide the student with the practice he needs to make the patterns he has learned a part of his speech habits, only material which has first been presented to him and subjected to the teacher's correction in class is fit material for the lab. This does not mean that material which is a variation on the material presented in class (such as recombination narratives of dialogue materials, as discussed in Assignment Three) is not proper lab fare, but rather that the lab is not for the presentation of new material. Recordings of songs, plays, and recitations are useful in the lab only when the student is already familiar with the vocabulary and structure patterns which form the basis of these materials. (It is understood, of course, that the student is expected to be able to induce meanings and functions from familiar vocabulary and structure items.)

Pierre Delattre (see bibliography) suggests that there are three goals for which language laboratories were created: (1) to develop natural speed in conversational response, without reflection as to the grammar rules involved; (2) to learn the patterns of a language orally, without reference to a spelling that would mask the linguistic truth; and (3) to acquire habits of correct pronunciation and fluent aural comprehension.

The function of the laboratory, then, is to supplement the classroom procedure by providing the student with an opportunity for extensive, planned, individual practice, with authentic materials. In this sense, the idea that every classroom should be at once a classroom and a laboratory (the so-called "electronic classroom") is neither necessary nor even recommended as long as a laboratory is made available to the students for extra practice along lines we shall suggest below.

The equipment to be found in secondary school laboratories varies with the use the school plans for it and with the funds available for the purchase of equipment. Fundamental to all laboratory equipment is this dual need: the student must be able to listen through earphones and record his own voice. Only slightly less necessary is the need for monitoring devices, so that the teacher can, if he chooses, listen in on his students as they practice. Equipment which goes beyond these needs is welcome, but not vital. To be effective in its role as a practice center, the laboratory must provide these fundamental necessities for all the students in the language program, and to this end it is probably better to equip more rooms with simple equipment than one room with very costly equipment.

For these purposes, it is suggested that the minimum language laboratory provide for activated earphones and a microphone at each position; tape recorders to record the students' voices; and channels so that pupils can hear their own voices played back, individually or collectively.

Material for use in the laboratory is generally divided into two types: prerecorded tapes commercially produced to accompany textbooks, and tapes recorded by individual teachers or specially hired native speakers to supplement special course work in a specific program. Because the tapes serve as models of diction for the students, it is necessary that they be made by native voices of pleasing quality, ample range, and extremely clear diction. Extraneous noise on the tape is unwelcome (although we have already suggested that background noise on tapes for advanced students can actually be helpful in increasing their perceptive accuracy). Therefore, the tapes should be made in a soundproof room. Directions to the secondary school student on how to use tapes are clearest when presented in three phases: (1) as a part of the assignment given in the classroom, (2) on a written sheet which the student either keeps in his notebook or is given as he enters the lab, and (3) repeated at the beginning of the tape. These directions should be clear and succinct. Where they are unusually long or complex, they should be repeated. Students should be given sufficient time, also,

to adjust to the directions: this sometimes calls for pauses within the recorded instructions. If these exercises are to be done in conjunction with a text, page, paragraph, and line numbers should be given. Students and lab technicians always appreciate knowing exactly where specific exercises end. A simple "End of Exercise X," said on the tape, is generally sufficient.

Among other technical considerations before making tapes is one of time. Since the laboratory is essentially a device for reinforcement, optimum results are obtained when the assignments are relatively brief and intensive. A tape which can be repeated three times during the laboratory period is considered to be of adequate length. Time is also an important factor in exercises in which the student is asked to repeat after a model. To allow for the pupil's hesitation and slower rate of reproduction, the pauses allowed for his repetition should be approximately 30% longer than the time it took for the native to record the utterance. Sometimes a cue, such as a click or a snap, will speed up the pupil's response.

The content of tapes depends largely upon the needs of the students, but is also determined by the fact that the language laboratory is most effective in promoting speaking and comprehension skills.

Drills to improve pronunciation and intonation may be specially devised for the production of individual sounds, sound sequences, or intonation patterns. Exercises, such as are found in Modern Spanish, pages 27, 43, 61, etc., are helpful, when taped, in focusing the pupils' attention on specific pronunciation problems; but it is well to remember that pronunciation and intonation accuracy will also be improved through laboratory practice with the structural patterns from dialogues or pattern practice sessions.

Special precautions are needed at the very beginning, when students have not yet acquired the awareness necessary to recognize subtle discrepancies between the model and their reproduction of it. For this reason, early lab assignments are best limited exclusively to material already presented in class. Furthermore, it is well for the teacher to monitor early lab sessions (especially in laboratories in which pupils are not able to record what they say and play back the tape to compare their reproduction of the models with the original), assisting and correcting on the spot. As students learn to discriminate, they may train themselves in self-monitoring, which is, after all, a major goal of lab practice.

The recommended sequence for pronunciation drill is always, listen first, then repeat. If the pupil is given exercises in which he will first speak and then hear the correct form, he must be given an opportunity to repeat the correct form after he has heard it.

In syntax, similar precautions are to be taken. It is particularly important to observe the suggestions concerning 30% more time for student response and the correct form following. Of the various fundamental pattern drill types we discussed in Assignment V, the best-suited for laboratory purposes are types in which the target item is not long and remains predictably consistent throughout the exercise. Combined pattern replacement drills are exceptionally difficult on tape and are better reserved for classroom use, although better students can profit from them in the lab. As in the creation of classroom drills, a sufficient amount of content should be provided in the given form; the resulting target change should represent only the desired variation. Concise drills, scheduled so that the entire tape can be done at least three times in a given lab period, will produce excellent results. It might also be mentioned that vocabulary and idiom drills are most effective when presented contextually, as has been suggested for pattern practices.

Somewhere between the pronunciation drills and the syntactic drills comes another favorite laboratory exercise: oral-aural, comprehension-reproduction drills. In these exercises, students are required to repeat narrative phrases after a native model, to perfect their control of more subtle pronunciation and intonation patterns, conditioned by longer and more complex sentences; or students are required to develop aural comprehension of the spoken language, without the aid of a text. For both of these purposes, tapes can be prepared from existing recordings of contemporary theater, or tapes can be especially prepared from class materials. The dialogue material from the theater is always the preferred literary form for lab tapes, since it comes closest to normal speech. At this point, use of poetry is discouraged, since formal poetic recitation involves intonation and other features of pronunciation not current in standard speech. Where students must repeat, the rules we have discussed concerning pronunciation and syntactic drills obtain. Where students are developing comprehension skills, presumably checked by questions based on the passage to be done either in the lab or immediately after, the three-repetition formula is mandatory.

Many teachers are concerned, and rightly so, about the development of an accurate and meaningful testing program for the language laboratory. Although several types of laboratory tests have been devised experimentally by a number of schools, very few of these have been adopted by other schools. Since the major concern of the language laboratory is developing speaking ability and aural comprehension, it is around these skills that the laboratory testing program should be built. Happily enough, studies have shown that speaking ability and aural comprehension are the very things that lend themselves most successfully to testing.

Tests of speaking ability should parallel as closely as possible the format of laboratory lessons. That is, the test must expect the student to make spoken responses to auditory stimuli at a rate of speed that, while permitting him sufficient time to respond, does not allow time for reflection about the grammar rules involved. Pattern drills are, in themselves, as we have mentioned, speaking tests, in that they are done orally. In this sense, they make good foundations for laboratory tests. It might be added that a speaking test should always include a part specifically covering correct pronunciation and intonation. Again, the same pronunciation drill format from daily lab lessons will serve as an adequate test, provided that the scope of the drill-test is broad enough to include all the material that needs to be included.

Some schools have found laboratory testing to be impractical, and have abandoned it in favor of personal interviews or of including aural-oral sections in regular classroom testing. Bolinger suggests several important drawbacks to laboratory testing which should be eliminated or compensated for, before proceeding. Among them are, first, the fact that not all students are equally adept at manipulating laboratory machinery introduces the extraneous factor of manual dexterity into the test. Second, there is the question of mechanical failure which, even in the case of a single position, can invalidate an entire test. Third, laboratory tests, in which everybody is required to say the same answer at the same time, create a confusing din and also may permit the unprepared student to overhear the correct answer from his neighbor, thus invalidating the examination as a reliable evaluation of what that student knows.

Scheduling students for laboratory sessions is a difficult matter, and one that can be resolved only as each institution takes into account the number of positions available, the length of the school day, the number of students required to use the laboratory, the length of the laboratory session itself, the availability of technical assistants and faculty supervisors, etc. Some researchers feel that lab sessions of more than thirty minutes each are counterproductive, in that the attention span of most pupils does not exceed thirty minutes of intensive drill. Sloppy work in the lab, of course, encourages the habituation of inaccurate responses, so care should be exercised not to overload the pupil in the laboratory. It is generally advisable to insist that all students attend lab sessions. This avoids the "punitive" atmosphere that has evolved in some schools in which better students are exempted from lab exercises. Although most labs are not large enough to accommodate more than one class in a given session, many teachers prefer to assign lab drills at regular intervals, in lieu of other homework assignments, thus permitting pupils to use the lab after regular school hours. This practice is best restricted, however, to more advanced classes in which it is not necessary to monitor students.

Tape loan programs have helped many institutions solve some of their scheduling problems. The program involves dubbing the master

tape for a given practice session on the pupil's own tape. Enough students have access to a tape recorder at home to make this a practical way of increasing listening time and cutting down the load on the laboratory itself. It is cheaper to dub a tape than to install additional positions.

Precautions must be taken, however, regarding the use of copyrighted exercises in the laboratory and making them available for dubbing. Although many schools do lend tapes by considering them extensions of the laboratory exercises, it is well to secure direct information from the publishers concerning your school's rights in dubbing and loaning the tapes.

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PLANNING AND OPERATING A LANGUAGE LAB OR AN ELECTRONIC CLASSROOM IN A HIGH SCHOOL

A DOZEN DO'S AND DON'T'S

1. DO hire a consultant (not employed by a lab equipment manufacturer), to help you plan, evaluate bids, do the final checking of installed equipment.	**1. DON'T try to do it yourself; planning a lab requires as much knowledge as planning a school and a radio station.**
2. DO define your teaching objectives first and then choose equipment that will implement them.	**2. DON'T leave the planning entirely to administrators or A-V specialists, who may know little about foreign-language teaching.**
3. DO see at least three different types of successful installations in operation before you decide on your equipment.	**3. DON'T plan a lab for use by everyone (foreign languages, English, shorthand, speech); this will result in confusion and frustration.**
4. DO follow the instructions and guidelines (pp. 26-28, 263-287) in the Council of Chief State School Officers' Purchase Guide (Ginn and Co., 1959) and its Supplement (Ginn and Co., 1961).	**4. DON'T forget that a lab is no stronger than its weakest component, mechanical or human.**
5. DO arrange your seating and equipment with provision for viewing as well as hearing and speaking.	**5. DON'T accept inferior sound; it should be free of extraneous noise, and as natural and full-ranged as a live voice.**

6. DO write exact specifications into your contract and accept delivery as completed only when the equipment tests up to specifications and functions smoothly for a full month and when there are adequate provisions for servicing.	6. DON'T forget Murphy's Law of Electronics: Anything that <u>can</u> go wrong <u>will.</u>
7. DO build an expandable and flexible lab, to handle future increases in demand and new improvements in equipment and methods.	7. DON'T overlook the alternative of electronic equipment in each foreign-language classroom instead of a single lab.
8. DO provide for regular preventive maintenance, with an annual budget of 3% to 5% of your total initial cost.	8. DON'T forget to budget for tapes, discs, and other expendable equipment.
9. DO plan for short lab sessions; 20 minutes of active daily use is the ideal.	9. DON'T expect <u>all</u> your equipment to function all the time; provide 10% to 20% spare parts or use only 80% to 90% capacity.
10. DO insist that the lab work be an integral part of the foreign-language course.	10. DON'T impose the lab program on unwilling or unprepared foreign-language teachers; start with one beginning course taught by an enthusiast, make it a success, then add other courses one at a time.
11. DO urge each teacher who is to use the lab to study the growing literature on the subject and take a workshop course.	11. DON'T expect the foreign-language teacher to teach and operate the lab at the same time; hire a technician to assist him.
12. DO cut in half the teaching load of the lab director and allow released time for all teachers who prepare lab materials.	12. DON'T expect the lab to reduce the teacher's work; it will increase it, redistribute it, reorient it, and make it more effective.

Assignments

Reading:

Méras: Pages 206-238; 270-291

It is hoped that participants will consult Reference Shelf, Bibliography, and preceding Laboratory Reading list.

Questions:

1. **What is the proper function of the language laboratory in the audio-lingual approach?**

2. **Why can the laboratory be considered not indispensable in the audio-lingual approach?**

3. **How is testing for progress made in the laboratory best accomplished?**

4. **If you have a language laboratory in your school, describe it and discuss its use, suggesting where it can be improved. If your school does not have a laboratory, discuss the problems of setting one up and programming materials for it.**

ASSIGNMENT VII READING AND WRITING IN THE AUDIO-LINGUAL APPROACH

Span. 495-2

There can be no doubt that the abilities to read a foreign language with comprehension and enjoyment, and to write it, both without reference to English, are skills which form an important part of foreign language education. The audio-lingual approach, despite a false impression to the contrary, does not eschew these skills, but simply moves them to a different place in the sequence of learning. Furthermore, the audio-lingual approach reevaluates the function of both these skills and has brought us new understanding of how much time should be devoted to teaching reading and writing, and of what our goals should be.

The belief that skill in speaking the language is the only real measure of fluency leads the audio-lingual teacher to conclude that reading, whether it is basic or supplementary, must provide satisfaction to the learner. It may be undertaken as part of one's studies or to gain information, for pleasure or for an appreciation of literature or culture. In this sense, reading in the foreign language has the same general purpose as does reading in the native language of the learner.

We have seen, both in the films shown at the beginning of the program and in our subsequent assignments, that the audio-lingual approach duplicates in its teaching program the order of steps in "natural" language learning: speak only that which has been heard; read only that which has been heard and spoken; write only that which has been heard, spoken, and read. Thus, it is only after the audio-lingual foundation has been laid that reading should be undertaken.

Reading may be intensive, extensive, or supplementary; oral or silent. By "intensive" reading is meant that the student not only comprehends the ideas of what he has read, but also examines and studies new vocabulary and structure. "Extensive" reading minimizes detailed study and aims most often at "reading for content." "Supplementary" reading involves the "extensive" reading of material related to cultural or linguistic information which arises in the study of the language itself. These supplementary readings are sometimes done in English in the early stages.

It stands to reason, then, that emphasis should be placed on intensive reading during the beginning semesters, but should be decreased gradually as the student passes the third semester. By then, a general facility in reading simple texts should have been acquired and extensive reading can be introduced. By the final year (seventh and eighth semesters), the extensive and supplementary reading program becomes paramount and much of it is accomplished independently. Although many teachers

successfully introduce some sight reading in the earlier semesters, this appears to be of only limited value.

The content of all reading material--for whatever purpose--should be linguistically and culturally authentic. Works written by persons who are not native speakers of the target language and works in carelessly edited versions should be avoided from the very beginning. While it is often a good idea, in selecting reading material, to cater somewhat to the interests of students--to amuse them or to entertain them--this should never be done at the sacrifice of linguistic or cultural authenticity.

The purpose of intensive reading is to develop the ability to understand the written foreign language without recourse to English. In this way active vocabulary is reinforced and recognition vocabulary is increased. Besides, these early intensive readings build the pupil's appreciation of language patterns and style.

How do we introduce reading in the audio-lingual approach? Despite widely held misconceptions, the audio-lingual approach initiates the student in intensive reading almost from the beginning. These early readings are the pupil's first association with the written symbolization of what they have learned orally. The readings simply are the dialogues which form the core of the audio-lingual lesson. Pupils first repeat the dialogue orally, in the manner suggested in earlier assignments. After the students have mastered the dialogue through classroom and laboratory practice, as well as memorization, they are ready to see the written text. They are then led to repeat the dialogue several times with the written text before them, associating the oral with the written form. During this associative process, the teacher must take care not to analyze the written form in any way. Some methodologists suggest a third step, which is to have the pupils repeat the dialogues silently to themselves several times as a reinforcement. Others, perhaps more wisely, suggest that reinforcement be done, but aloud to the stimulus of the laboratory tape, with the written text of the dialogue open before them.

The next stage in intensive reading corresponds to the longer stretches of prose which are generally added fairly early in the first year (cf. a sample, early-reading selection in Modern Spanish, p. 72; as an advanced sample from the same book, see pp. 414 ff.). The recommended procedure for presenting these readings is for the teacher (or tape) first to read the selection, while pupils listen but do not look at any printed material. In the second step, the teacher (or a tape) reads again, while the students follow the printed text silently. The third step is a rereading by the teacher in short phrases with appropriate pauses, so that the pupils can repeat in chorus the phrase just heard. Fourth, the teacher

and students read together the entire selection chorally without pauses, approximating normal speed. As pupils demonstrate proficiency, and as time permits, either in the classroom or in the laboratory, they may read aloud individually for reinforcement.

After the fourth or fifth reading done as suggested above, the procedures for intensive reading are gradually changed. Oral presentation by teacher or tape will decrease bit by bit. Eventually, the teacher or tape will read the selection to the students only once and choral repetitions will be limited to certain more difficult sections of the selection. A new set of problems arises, however, which must be met by anticipation drills. When readings from sources other than the initial audio-lingual text are introduced in the third and fourth semesters, pupils will encounter more and more material which they have not directly experienced audio-lingually; steps must, therefore, be taken to anticipate any special difficulties. Generally, this takes the form of noting the new material and drilling it intensively as above. The more the reading program progresses, the more new material is going to be met and the more necessary becomes this type of anticipatory drilling.

One technical point remains for us in our discussion of the intensive reading phase: testing. In many audio-lingual texts, a set of questions accompanies the intensive reading selections (cf. Modern Spanish, p. 398) which serves as an adequate checkup. Where such questionnaires are not available, the teacher should prepare something of the sort -- in the form of multiple-choice questions or sentences to be completed with the newly introduced words and phrases -- comprehensive enough to test the students' understanding. Question-and-answer practice after each selection helps fix the content in the pupils' minds and crystallize salient points of the story as it progresses, if it is continued over several units. True-false statements or direct-content questions are also useful. But it must be remembered that true-false statements are statistically inadequate for testing purposes.

The third year, especially as it leads into the fourth, sees the intensive reading program diminish in favor of extensive reading. Intensive reading will be more and more limited to passages selected for special interest or for the importance of the structural elements they present, while checkups will require the student to speak at some length about aspects of style, characterization and the like, as well as of content. It is in this period, also, that oral reading is dropped. Silent reading is, after all, the most useful form for the pupil and it is in the third year that it becomes a major goal. The emphasis now shifts to the rapid, extensive reading of a wide range of material containing elements for enriching the students' knowledge of culture and literature. Periodicals and newspapers should also be included. The very nature of the

skill being acquired implies independence, but the teacher must take care to provide selections within the pupils' linguistic powers and should continue to train them in rapid reading for comprehension.

The best audio-lingual materials, from A-LM to Modern Spanish, provide reading selections as a part of each lesson, so that the student is ready to proceed to the reading of edited texts as a next step. Assuming that language instruction is begun in the seventh grade, with audio-lingual materials, the transition from intensive reading to extensive silent reading should be accomplished during the second semester of the eighth grade. By the ninth grade, the pupil is generally ready to begin the extensive reading program. Here, the junior high school teacher has a greater problem than has his high school counterpart, for junior high school readings must take into account the different psychology of the pupil. In this sense, reading selections should be of a length to be completed in a reasonably short time. Reading content should include approximately equal doses of cultural information and literary content. The choice of appropriate literary material is, therefore, a vital one.

The oral approach has shown plays to be the most satisfactory first extensive readings, since these adapt themselves equally well to silent or oral reading. Students should demonstrate proficiency with plays, before being advanced to novels (perhaps with short stories in between). Poetry may be used at all levels, provided it is straightforward and easily understood, given in small doses. Poems give a good opportunity for oral reading and, if short enough, can easily be memorized. Such memorization is enjoyed by many pupils and gives them a sense of satisfaction and achievement. Periodicals can also be used toward the end of the ninth grade, but the special nature of "journalese" makes even simple articles difficult to read.

There should be a small reference collection, including dictionaries and a reference grammar, in the classroom. Students should be encouraged to acquire a dictionary for their own use, but need to be carefully instructed in how to use it. The more compendious ones often give too little information, and the more comprehensive ones often give more than the student will know how to use unless he is guided.

In the high school, the above comments apply to the eleventh grade, where first instruction was begun in the tenth grade. The twelfth grade program in such schools puts the emphasis on literary works and periodicals. A good supply of newspapers and magazines should be available in the classroom. Literary works should be selected from Spanish-American and Spanish classics in competent editions. As students progress, the works should become steadily more difficult.

They may be correlated for topics for oral reports, etc. In systems in which a six-year sequence, from grade 7 to grade 12, is maintained, the eleventh and twelfth years call for extensive reading of literary and cultural works, with attention to literary style, the author's biography and his place in literature, the technique of the work, the author's purpose, and his philosophy.

Throughout the six years, whether split into two non-consecutive, three-year segments or treated as a whole, reading performs the function of a supplement to the audio-lingual program. Only in the last year of a six-year program should reading be the primary component of the course. Even then, the readings also serve as a basis for audio-lingual activity, as we shall see in Assignment XI.

Writing is the fourth of the skills presented in the audio-lingual approach and is the last to be introduced. For this reason, the writing skill is based primarily on what pupils can say and partly on what they can read. From the practical viewpoint of using the language, writing is probably the skill for which students will find the least demand. Still, it is important in reinforcing what has been learned audio-lingually and also in giving the pupils a chance for self-expression. Some linguistic analysts have also suggested that pupils learn to observe the intricacies and the overall structure of the language most accurately through composition. Of course, the goal of writing in the audio-lingual approach is free and creative composition, expressing the pupil's individuality. The goal is reached, however, through a process of writing practice which is both guided and imitative.

Generally, imitative writing is introduced shortly after reading. The first step is for the pupil to write the very same material that he mastered during his audio-lingual practice. Practice in the exact writing of a few authentic phrases is most helpful. Thus, he continues the use of meaningful word-groups and avoids recourse to English.

The first type of imitative writing exercise which is normally used is dictation. Its value lies in the many aspects of language learning involved in its performance. The student must listen intently so as to differentiate sounds properly, and distinguish words and speech groups. He must, of course, understand meaning, and this involves the recognition of form and structure. Furthermore, he must understand the spelling system, including the use of diacritical marks, and the use of capitals and punctuation marks. The teacher, in preparing and reading the dictation, should be careful to base the exercise upon material which the student has already heard and seen. It is well to remember that short dictations done at frequent intervals have been shown to give better results than lengthy ones at longer intervals. Selections should be read, first, at normal speed, while pupils listen. The second reading

is slower, with pauses after each thought group within the sentence. With junior high school students and high school beginners, a choral repetition by the class after each pause helps to fix attention on what has been said. A third reading, this time at normal speed, follows. Then, it is advisable to allow students a minute or two to read over what they have written and make some corrections. Students should be made familiar with the Spanish terms for punctuation so that punctuation can be given in Spanish during the dictation. Normally, indications of punctuation are not given during the first, rapid reading.

As the pupils demonstrate proficiency in handling the dictation exercise, a further step can be taken, which is still a form of writing from aural comprehension. There are several possibilities which can be used in any order or mixed together, as the pupils' progress permits. First, a passage is read twice at normal speed. It is a passage selected, like the dictations, from material with which the pupils are already familiar, aurally and visually. Several short questions on the material are asked orally, each question repeated twice. The passage and questions are then read a third time for double-checking. As a variation, the teacher makes incomplete statements about the selection read, instead of asking questions about it. Pupils are required to complete the statement in Spanish. For more sophisticated groups, instead of questions or incomplete statements, students are required to restate the passage either in their own words or in another person or tense.

When students are able to perform adequately in the foregoing exercises, the transition to free composition can be initiated through a "guided" composition phase. The first step is for students to write exercises involving drill patterns reviewed in class. Thus, after doing, say, Unit 2 of Modern Spanish (pp. 24-39), Exercise A of the Substitution Drills on p. 35, with the column marked "Teacher" duplicated and given to the students, makes an adequate drill. Choice-question response drills (such as in Modern Spanish, p. 81) form the basis for another variation, in which students write answers to a series of carefully formulated questions (already familiar to them audio-lingually) which contain speech patterns that provide a basis for the answers.

Pupils progress from this "guided" writing stage to a "controlled" writing stage. Here, pupils change passages from one tense or person to another, change dialogue to narrative or the reverse, summarize passages, etc., with the teacher gradually lessening the controls. Students are also required to formulate a connected passage to dramatize or describe a "situation" which the teacher suggests. Gradually, students may be allowed to progress to full freedom in writing original

and individual compositions. In all cases, the linguistic content will have been familiar to the student, both audio-lingually and visually, prior to the time of the writing exercise, thus preserving the prescribed order of hearing, speaking, reading, and writing.

It is impossible to lay down positive rules for correlating the successive periods of writing with particular courses and levels; too much depends upon the success of the course and the achievement of the students. Writing is, perhaps, that phase of the audio-lingual approach which most depends upon the progress of the individual pupil. Thus, any indication of grade or level can be only approximate. Generally, the phase of writing from aural comprehension lasts for roughly the first year. The second year is devoted to guided writing, an occasional exercise in writing from aural comprehension, ending with, perhaps, some controlled writing. Controlled writing, leading to controlled composition, is the chief concern of the writing portion of the third year program. Free composition, to be truly profitable, requires a linguistic sophistication found for the most part only in advanced students, i.e., those of the fourth year.

Again, some sections of the third year course in a given school may be ready for free composition. All in all, a considerable degree of flexibility must be maintained in the writing program.

Assignments

Reading:

Méras: Pages 190-205; 247-256; 265-269.

Questions:

1. What is the function of supplementary reading in the audio-lingual approach?

2. Contrast intensive and extensive reading, and specify their respective uses in the audio-lingual approach.

3. What is the principal aim of the writing program in the audio-lingual approach?

4. Which are the preliminary steps to be taken before the pupil is permitted to write a free composition? Describe how each step fulfills a basic need in the pupil's skills to prepare him for free composition.

5. At what point do reading and writing become a part of the audio-lingual program?

6. Indicate how the reading selection on pages 433-436 of Modern Spanish ties in with the audio-lingual material presented in earlier parts of the book.

7. Show how such reading selections can be presented to the student audio-lingually.

8. Which sections of Modern Spanish can be used to test the writing skill? How?

The aim of testing in the audio-lingual program is to permit the teacher to judge pupils' ability, progress, and achievement by frequent, systematic, and purposeful tests. Although this definition bears a close resemblance to the principles of an effective teaching program as developed in other fields, evaluation of progress in a foreign language involves special considerations which we shall discuss here. It has often been said that, because each drill in the audio-lingual lesson is designed so that the student must have mastered preceding material, no testing program is needed beyond the correct daily performance of the drills and exercises. While this is partly true, it fails to recognize important aspects of testing other than immediate achievement. Long-range achievement, deficiencies, placement, and diagnosing the program itself are all quantities which must be measured by group and individual testing of a nature more comprehensive than that of the simple audio-lingual drill.

Thus, the overall "theory" of testing in the audio-lingual approach is not only to measure the skills and knowledge taught, but thereby also to motivate the student to better learning and to point up weak spots in the program itself. The test results provide the teacher with a basis for generalization and comparison necessary for the measurement of progress.

Throughout our discussion, we have said that the audio-lingual course is divided into four separate units: listening, speaking, reading, and writing. Although we now know that all of these skills are tied closely together in the program itself and frequently overlap, it is often convenient to divide them and deal with them separately in methodological discussion, as we have been doing. In testing, however, all four skills should be tested, collectively or individually. Collective measurement gives us a practical index of achievement for communication goals so long as that complex of skills required on the examination is natural in normal language behavior.

Among other "ground rules" of language testing, our examination of the audio-lingual approach leads us to conclude that the question-answer technique in the foreign language is useful for testing speaking and listening skills, along with the simple manipulation of structure. Written questions requiring written answers are best limited to testing the reading and writing skills collectively. In measuring skills individually, questions must be designed to eliminate as much as possible the use of other skills. The skills tested should be based upon those taught in class as a part of normal language behavior in the area tested. Thus, idioms, vocabulary, and structures should be tested in context in active uses. Cultural items should be tested in either a situational or a linguistic context.

Many teachers prefer to avoid using incorrect forms on a test in the belief that the "correcting" of incorrect forms is a test type best reserved for students who have already mastered the language and are learning to teach it. If the correction were the only purpose in presenting incorrect items on a test, these objections would be valid. However, where a test item involves the pupil's selecting a "best" form out of several possible forms, some of which might be incorrect, one cannot find fault. The teacher must be careful, however, always to warn the pupil in advance when to expect items on an examination that may be incorrect.

Translation is a tricky matter in testing. Translation from Spanish to English has no place except on the most advanced types of tests where the focus is on the pupil's ability to render accurately into English, material of a specialized nature, such as technical articles, foreign correspondence, or directions; or material of a literary nature which he must render into good English style. Clearly, these are not the goals of the high school language program. Translations from English into Spanish are not recommended as a testing device. Their use is, at best, limited to situations in which only the direct comparison of the English form with the Spanish will elicit the correct answers or will determine, in limited circumstances, whether or not the student has succeeded in putting aside the influence of his native-language structure, for example: 'He isn't a loyal friend' vs. 'He isn't a loyal friend' to get the answers 'no es un leal amigo' vs. 'no es un amigo leal' (from Modern Spanish, p. 194), or the contrast between like and gustar.

Within these general limits, the preparation of the tests themselves can begin. Instructions to the student should be made clear and succinct. Directions may be given in the foreign language, although this is not totally necessary. When the directions cannot easily be understood by the students, they should be given in English. Where necessary, a model of the item and its target might be supplied (as is done in the drills, v.g., Modern Spanish, Drill 10, p. 48). It is frequently helpful to read test instructions aloud with the students before the test itself begins. Test results are frequently invalidated when students who know the material are delayed or confused by complicated instructions.

The sampling of items should be representative. The drills themselves generally serve as test focuses for specific structural points. In the larger tests, it is wise to select from a broad stock of structural items. This is not to deny, however, that the relative weights of questions should be distributed relative to the importance of the skill or knowledge

measured. Economy is achieved in selecting test items by choosing those which represent the most efficient evaluation per unit of pupil time spent.

Pupils should always have experience with question types before being tested. If a test question type is to be used which the students do not know from their daily drills, practices should be conducted in class prior to the test,to acquaint them with the operation.

In the discussion that follows, we shall consider eight skills which are commonly tested as a part of the audio-lingual program.

1. First, let us consider testing for listening ability. This may be measured by testing the skill individually or in conjunction with other skills. The aim is to measure the pupils' ability to understand a native speaker talking at normal speed. This is accomplished through a number of test types or sub-types, of which the most widely used are the following two: (A) The true-false test. In this form, the native speaker (live or taped) reads a number of brief statements in the foreign language. Each statement is read twice. The pupil then writes on his paper (or checks the appropriate multiple-choice form) sí, no, or verdad, no es verdad. The student is able, however, to take advantage of a certain statistical factor which makes this test unpopular with many teachers, who accordingly prefer another type of nonverbal understanding test called the action-response test. In this test, students are given a series of rapid-fire commands to which they must react on their papers. Thus, for example, a student has before him a drawing of a man and a dog. The commands are given, perhaps, to circle the dog, to indicate by numbers 1, 2, 3, etc., the man's hat, gloves, pants, etc. (B) The multiple-choice series, suitable for the more advanced pupils. While these tests necessarily involve the ability to read the possible responses, it is the comprehension ability which is paramount and which is measured. Such tests are useful in several ways. (1) They can be used to measure aural comprehension through sound discrimination. The student's sheet contains various sets of four statements with slightly different meanings. The speaker repeats twice one of the four statements. The student is directed to check the sentence read on his sheet. For example: Speaker, 'César ha pedido un libro.' Student's choices: (a) César ha perdido un libro, (b) Sé que ha pedido un libro, (c) César ha pedido el libro, (d) César ha pedido un libro. (2) These tests can measure aural comprehension through visual recognition of the correct answer to a question presented orally. The speaker asks a question and repeats it. The student checks on his

sheet the statement which answers best the question heard. Example: Speaker: '¿ Qué dice Ud. cuando conoce por primera vez a una persona? ' Student's choices to be checked on answer sheet: (a) No hay por qué, (b) Mucho gusto, (c) Muy agradecido, (d) Muy bien, gracias. (3) These tests can measure aural comprehension by visual recognition of the correct completion of an incomplete statement presented orally. In this test, the speaker reads an incomplete statement twice. The pupil then chooses the utterance which best completes the statement from among those on his answer sheet; for example: Speaker: 'No quiero comer porque...' Student's choices: (a) tengo frío, (b) ya almorcé, (c) estás solo, (d) va a nevar. (4) These tests can also measure aural comprehension by multiple-choice answers presented visually. A conversation or passage is read twice, after which the speaker asks a few brief questions on the passage. Students then select the proper answer for each question from among the four choices on their answer sheets. (5) Finally, we can use this same test type to measure aural comprehension through aural recognition of the correct answer. The speaker reads a passage or conversation twice. This is followed by the speaker reading multiple-choice items. The pupils select the correct answer aurally and indicate their choice by a number or letter to be circled on the answer sheet. The passage--as were all others--is based on language content audio-lingually experienced by pupils. A sample choice set based on a brief passage might be:

'María salió para (a) comer, (b) tomar chocolate,
(c) dar un paseo, (d) ir a casa.'

As we have seen, it is difficult to test aural comprehension without making the student read something from his answer sheet. For this reason, many teachers find it useful to test for aural comprehension using this last type of test.

2. Second, we consider testing for ability to write what is understood aurally. Several question types are available. The most widely favored is the dictation, which we discussed in Assignment VII. Also useful is the test in which a passage is read in Spanish, followed by questions about the story, asked orally in Spanish. The passage should be read twice. The questions should be read twice; the pupils should answer in Spanish. The passage and questions can then be reread for checking. There are two popular variations on this passage-type of test: (A) A passage based on material familiar to the students is read twice by the teacher (or tape). The pupils then restate the passage in their own words or in another person or tense. (B) Written answers to multiple-

choice questions presented orally. The question is read as an incomplete statement with four (or more) possible completions. Pupils select and then write the proper answer, e.g., 'Las ciudades más grandes de Latino América son . . . .' (a) Río de Janeiro y México, (b) Santiago y Buenos Aires, (c) Buenos Aires y México, (d) Caracas y Bogotá.

3. Third, we consider tests of speaking ability. As we mentioned in our discussion of the language laboratory in Assignment VI, more experimenting has been done with the problems encountered in the speaking tests than with any other. This has led to the establishment of a fairly uniform set of goals in giving speaking tests. First, we test the pupils' ability to reproduce the individual allophones of the foreign language, as well as longer sequences and relevant intonation patterns. Second, we test their ability to express their thoughts in the foreign language, in response either to a question or to some other stimulus. Third, we test their oral control of one or several of the structure patterns or of the vocabulary of the foreign language through appropriate questions or pattern drills. Although the teacher may choose to test for one or another aspect of the speaking skill, it is also possible to combine all three.

The simplest of all speaking tests is the echo test. The pupil simply repeats as accurately as he can whatever the teacher (or tape) says. A variation on this is the "build-up" echo test, in which pupils repeat sentences whose length is progressively increased. Such tests are difficult to score. The teacher should prepare in advance a check-list of the specific phonological problems he wishes to measure, limiting the number of different items to be measured on a given test. The teacher then gives a rating for each focus. This type of scoring has two major advantages: it may be used just as easily for other types of speaking tests to measure sound production, and it also allows the teacher to keep a cumulative chart to measure achievement and progress in phonological reproduction for each pupil. A sample of this type of scoring sheet is given at the end of this assignment.

Question-and-answer tests have been used with success to measure the pupil's ability to understand the question and to respond automatically. His response is an indication of his mastery of structural patterns.

We may also mention briefly four other favorite test types: first, the directed dialogue. Since actual conversational situations require the student to know how to initiate a dialogue, the teacher asks a student to do so by stating what the student is to do, v.g., 'Pregúnteme cómo me llamo.' Second, teachers often use an oral reading test in which

students are asked to read passages aloud. Third, and in growing favor, is the "picture" test, which requires the pupil to respond orally to a nonverbal stimulus. He is asked to identify, describe, or discuss in some other way (depending upon the level of the class) what he sees in the picture. Fourth, at the most advanced levels, pupils may be required to deliver a short "speech" on topics of their own selection prepared in advance.

On page 76 (Assignment VI), we mentioned speaking tests given in the language laboratory, concluding that many teachers have found the personal interview to be the best type of speaking test, whether or not a laboratory is available. Interviews are time-consuming, however, and many teachers prefer to use one of the class practice drills or dialogues, without necessarily telling pupils it is a test. At later levels, conversational sequences or dialogues may be employed in this way.

4. Fourth, we consider testing for the reading skill. As we have seen, it plays a part in other tests already mentioned; but it can also be tested directly through a wide variety of question types. The most frequent is the question-and-answer. Variations include supplying the students with a written version of the reading passage, as opposed to having them hear it, and requiring them to answer, in complete sentences, questions put to them. The whole test is done in the foreign language. Caution should be exercised so that the questions asked will require a real understanding of the material and not just the copying of parts of the reading passage to form the answer.

A single reading passage can serve as the basis for several question types. Thus, a paragraph can form the basis for multiple-choice completion questions, multiple-choice answering questions, sentence completion, true-false questions, and even English equivalents. All, except the English equivalents, have been discussed above. The latter makes use of equivalencies, instead of translation, in which the meaning of a passage is given in English.

5. Fifth, structural patterns: here, the emphasis should be different. The testing criterion is the student's ability to formulate a specific pattern in situational contexts. The older test types in which we focused our attention on translation from one language to the other, or in which we required forms to be identified with regard to their grammatical nomenclature, do not perform this function and are, consequently, no longer useful for us.

We have the advantage of being able to use many of the standard drill forms as test items, thus minimizing our dependence upon special "test" types. Some pattern drill types actually began as test types, especially the integration forms. In such items, students are required to combine two utterances in order to test their ability to use certain structures, such as relative forms and adverbial phrases. Thus, a student rewrites or tape-records such phrases as "Aquí viene nuestro amigo. El trae los libros." into "Aquí viene nuestro amigo que trae los libros." Or he may be required to combine the forms "Escribió la lección" and "Se le acabó la tinta" by using al-plus-infinitive, giving "Al escribir la lección se le acabó la tinta."

6. Sixth, testing for mastery of vocabulary and idiomatic expressions: this may be accomplished either actively or passively. For active measurement, two question types are in wide use, both given orally in the lab or in written form. First, the teacher can ask a set of questions requiring answers that include the desired words or phrases. To test for time expressions, for example, the teacher may move the hands of a clockface before the class, asking what the time is. If the test is being given in written form, the clockfaces, with the hands at different positions, can be duplicated on the pupil's exam paper. (Incidentally, this test type is useful in testing structural control, too. The patterned response drills on pages 173-175 of Modern Spanish constitute an excellent test of verb forms, involving both a direct and an indirect object pronoun. These drills utilize the "question" stimulus.) The second popular vocabulary test type involves the teacher (or exam-book instruction), giving the students instructions to say something: "Dígale a Fulano que a usted no le gustan las naranjas." The passive testing forms for vocabulary and idioms also avoid the use of English by requiring the pupil to associate some items with others. The most widely used forms of tests of this type are:

I. Associating ideas in one column with ideas in another

A	B
1. Llevo guantes en	( ) los pies.
	( ) la cabeza.
	( ) las manos.
	( ) los codos.

I. (continued)

A	B
2. En seguida.	( ) Ahora mismo.
	( ) De repente.
	( ) Otra vez.
	( ) De vez en cuando.

II. Associating synonyms or antonyms

1. Trabajador.	( ) perezoso
	( ) aplicado
	( ) bonachón
	( ) tacaño

7. Seventh, the writing skills: the dictations, guided writing, and composition techniques discussed in Assignment VII form the basis of most measurements.

8. Eighth, cultural information: where this is skillfully worked into the audio-lingual text or elsewhere, it need not constitute a separate unit of study. It can be tested, and is indeed best tested, in both a linguistic and a situational context. This can be accomplished in several ways, of which the two more widely preferred are the multiple-choice completion items based on a resumptive reading selection (that is, a reading selection combining in new ways material already learned by the pupils) and a rearranging or matching exercise in which the student reorganizes the sentences in a paragraph to demonstrate his control of the material. The kind of culture test requiring a composition or report, or the identification of physical objects via audio-visual projections, is not a part of the audio-lingual concern, but is indeed a thoroughly valid means of measuring pupils' control of cultural material.

A test which would combine all of these features in a practicable manner is extremely difficult to construct. Such tests do exist, although they are generally used in universities or by testing services (the CEEB Tests are of this type). They are necessary in situations in which an audio-lingual text, such as Modern Spanish, is completed in the course of the academic year and a comprehensive examination

is required. Such tests were pioneered after the Second World War, as we may recall from Assignment I, in such universities as Cornell. It was found that it was almost impossible for a single professor to construct an all-inclusive test by himself. For this reason, most such tests are devised by committees of linguistic analysts and are administered under tight controls so that no copies may be removed from the examination room. They represent much too much work to be written each year.

For such an examination, an entirely new kind of test item had to be devised. It was nearly impossible to compress even so little as a single question on each of the 140-odd grammatical focuses of a text like Modern Spanish (not to mention the pronunciation drills, cultural readings, etc.) into a two- or three-hour examination. First, it was generally agreed to test the students' speaking ability separately in the laboratory and in interview, prior to the final examination, for reasons we have already touched upon in this assignment.

The remaining skills, reading, writing, and comprehension, were left for the comprehensive examination. The test was then divided into two parts, one involving the tape recorder and the other, straightforward writing. The first part was later divided in two equal halves. The first half consisted of a series of questions read twice at normal speed on the tape by native speakers (as many different dialects as possible were represented, and male and female voices were used), for which the students were required to choose the best of four possible answers (given in their test booklets). The second half reversed the procedure, and the taped portion consisted of statements read twice. The students were to choose which of the four questions given in their booklets would most likely elicit the answer they had just heard. Within each of these two halves of the first part of the test, the items were so constructed that in approximately two-thirds of them the correct answer differed from the incorrect ones for structural reasons. Of course, all items were in "correct" Spanish; three simply did not answer the question. In the other third of the items in each half, the correct answer was determined by the cultural content. Thus, aural comprehension and understanding of cultural material, and the passive recognition of structure and the ability to read rapidly and accurately were tested in a single set of items.

The second part of the test is entirely written. The items are of the "pattern drill" type, in which students are required to demonstrate

their active control of structural patterns and their ability to read the language.

For the individual high school teacher, however, such a procedure of test construction and administration is impossible. His solution to the resumptive or comprehensive testing problem lies in the judicious selection of "key" structural and cultural points to be tested. Then he may proceed to the careful construction of test items on these points.

The assignment for this lesson will give us a better idea of how this is to be done.

Assignments

Reading:

Méras: Pages 206-238; 303-329.

Questions:

The five major divisions of language instruction (hearing, speaking, reading, writing, and incidental cultural information), singly and collectively, constitute test focuses. We shall now experiment with the creation of test items for representative sections of Modern Spanish.

1. On page 72 is a brief reading selection. Assuming we wish to test the student's ability to understand this dialogue as read to him by a native speaker, construct a brief quiz, utilizing what you consider the most apt of the aural comprehension test items we have discussed.

2. Which of the following sections from Modern Spanish do you feel provides the best material for a dictation and why? (a) Choice-Question Response Drill, page 85; (b) Exercise on page 152; (c) Reading on pages 379-80.

3. Why is such a translation drill as that on page 67 an unacceptable test form, while the translation drill on page 194 is acceptable and even desirable?

4. Construct three questions for each of the following categories of reading skill tests based on the reading on pages 395-396:

   (a) Questions on content, complete sentence answers

4. (continued)

   (b) Summarizing

   (c) Matching of items

   (d) Completion questions (invented answer)

   (e) Completion questions (multiple-choice answer)

   (f) True-false questions.

   Which do you feel is the most successful test type for the tenth-grade Spanish I or II student? Why? Which, for the Spanish VI student? Why?

5. Construct two separate sets of test items (utilizing any two of the structure pattern test types) to measure pupils' proficiency with the material in Modern Spanish, pages 183-184.

6. What special characteristic of the structural behavior of por and para makes it difficult to test students on their active control of these forms, without resorting to translation? Do you think the testing of the comparative usage of these two forms might be accomplished by one or another of the vocabulary and idiom test patterns? Why or why not? Construct a brief por vs. para quiz on this basis. Can you think of other structural items that may be better tested as vocabulary items? Why?

7. The minimal-pair cards, started as a project in Assignment IV, are to be handed in with this assignment.

SAMPLE ECHO TEST

The echo test consists of two parts: (1) a taped passage to be repeated, phrase by phrase, by the student on the "record" track of the tape, and (2) a set of evaluative criteria by which the teacher judges the student's performance. The taped passage is best selected from the reading materials used during the semester. It should be spoken at normal speed, preferably by a native speaker. The evaluative criteria need not all be applied at once to a given reading. Thus, the teacher may prefer to evaluate the student on his performance in only one or two of the areas at a time.

The following are the major evaluative criteria:

1. Inaccurate formation of vowel sounds (possibly English influences as in [I] for [i], etc.)
2. Lengthening of stressed syllables
3. Diphthongizing Spanish vowels under stress ([léy] for le)
4. Dissolution of diphthongs
5. Deformation of semi-vowels and semi-consonants by giving them the character of hiatus groups ([bendió] for [bendjó])
6. Retroflection of consonants
7. Aspiration of stops
8. Incorrect vocalization ([prezénte] for [preséntе])
9. Labiodental [v] for [b] or [b̥]
10. Omissions
11. Incorrect syllabication (breaths between words instead of between phonological phrases)
12. Incorrect accentuation ([él ló ʃso] for [eloʃso] 'él lo hizo')

SAMPLE TEST

(continued)

Different numerical or letter grade values may be assigned to the criteria being used during a given testing. It is frequently helpful to determine the number of potential errors of a given type in a given passage and then to grade in the form of a fraction made up of the student's errors over the number of possible errors, e.g., 15 stressed syllables of which the student lengthened 6, yielding the grade of 6/15. In this way, the same test given at specific intervals throughout the semester will give the teacher a good idea of the progress a student may be making in pronunciation.

SELECTING AND ADAPTING AUDIO-LINGUAL TEXTBOOKS

Despite the fact that the first widespread commercial appearance of textbooks implementing the audio-lingual approach took place shortly after the war, when the intensive training texts developed for the military were adapted for college use and released, the current deluge of supposedly audio-lingual texts was largely triggered by the appearance and subsequent enthusiastic acceptance of Modern Spanish. The result is that, while today's foreign language teacher has a wider variety of modern materials to choose from than ever before, he is confronted with a far more serious and complex problem of selection. Many teachers, after deciding to adopt the audio-lingual approach, have selected what was touted as an audio-lingual textbook, only to find their efforts and sometimes the success of their entire programs undermined by inconsistent and frequently unteachable texts. Upon closer examination, the text is often recognized either as a traditional one, hurriedly and superficially revised to give the appearance of implementing audio-lingual instruction, or as a new production, prepared by writers who are well-meaning, but insufficiently experienced in audio-lingual techniques. Still others have found themselves in the difficult position of having to teach along audio-lingual lines with purely traditional materials. Thus, the modern language teacher is confronted with a dual problem with regard to textbooks: knowing the significant points involved in selecting one for use in the audio-lingual class, and knowing how to adapt a traditional text for such use when no modern text is available.

Adopting an audio-lingual text

As a matter of principle, where possible, it is always better to acquire a text especially designed for audio-lingual instruction than to adapt unsuitable ones.

The exact set of criteria by which any textbook is judged varies from school to school and from teacher to teacher. Frequently, a major consideration is the number of units needed to present a certain percentage of the course, so that it may be completed within a semester, year, or other length of time. Other considerations may reflect the need for more pictures and "fun" content for junior high school pupils, as opposed to a more direct approach for the high school pupil. Thus, it would be impossible for us to give here a universal list of requirements for a text to meet, in order to be useful in the audio-lingual approach. In general, we may say that the most successful text is likely to be the one which most closely corresponds to the organization of the audio-lingual lesson, as we have described and discussed it in earlier

assignments. The center of any audio-lingual text is its drills. Therefore, the bulk of a unit should be made up of a variety of drills covering the major grammatical focuses in the lesson. At least one example of all structural types, and of new vocabulary items and idioms should be presented to the student in the form of a dialogue at the beginning of the unit. Sometimes, especially in more advanced stages, a prose selection is used in place of a dialogue. Although a book which prefers the reading selection to the dialogue is not always to be discounted on that consideration alone, the dialogue performs specific, unique functions (as we have discussed) so important that its omission is a serious defect. Explanations of grammar should follow the inductive drill mentioned in Assignment I. Students should be provided with a recombination narrative or dialogue at the end of the unit, or a combined pattern replacement drill, to serve as a means of tying the lesson together. Extensive use of prose passages to be translated, vocabulary and idiom lists, and exercises requiring the pupil to use forms out of context (verb conjugations, declensions, etc.) are general indications of a book unsuitable for the audio-lingual program.

Some texts are published with tapes of the dialogues and drill material. Modern Spanish comes with filmed versions of the dialogues. Others have correlated visual aids. Bull's Visual Grammar may be acquired, to provide visual accompaniment to almost any audio-lingual text. Yet these audio-visual aids are not totally necessary, since, as we have seen in earlier discussions, the teachers in any school can create a great many useful audio-visual aids themselves, provided they have access to carefully-prepared source material.

Adapting a traditional text

For most teachers, however, the problem is less one of choosing among several new, audio-lingual texts and evaluating their relative merits, than one of having to make do in an audio-lingual program with a traditional text which suffers from many, if not all, the defects we have just mentioned. Now let us consider the steps to be taken, in order to adapt such a deficient text to the needs of the audio-lingual class.

1. The "hear-speak-see-write" order. This is the underlying principle of sequential learning and must never be lost sight of. Regardless of how the textbook presents its material, adapting it to the audio-lingual classroom implies strict adherence to that order.

2. Aural presentation vs. audio-lingual presentation. Too often, the conscientious teacher, in his efforts to present a traditional text audio-lingually, will read the patterns to be studied to his class, making them listen and give some evidence of comprehension. This is an inadequate presentation, because it is wholly aural and denies the pupil the opportunity for immediate spoken practice with what he has just heard. The audio-lingual presentation always implies that the student participates actively in the hearing-speaking exercise. We shall discuss the method of achieving this participation below.

In this assignment, we speak about a "pre-reading phase," as opposed to a "textbook phase," using the former term to refer to the period of time spent on presenting the structures in the traditional textbook aurally to the students and requiring them to practice them audio-lingually and memorize them. For some teachers, the pre-reading phase means a period of weeks--or even an entire semester--in which the student does not see the textbook, but performs all language activity from the basis presented by the teacher orally in class. This approach is truly satisfactory only when the material used comes from a scientifically designed, audio-lingual text. Only in such texts can the teacher be assured of the careful structuring of material, so that the correct percentages of new material, review, drill, etc., are present to sustain a semester of purely aural-oral linguistic experience. Despite widespread belief to the contrary, it is safer for the teacher who still must use a traditional text to make use of a pre-reading phase as suggested above, preliminary to each unit to be studied, rather than to prepare a pre-reading semester or year from inadequate materials.

3. The reworking of the text. Because most traditional texts make no attempt to present the patterns to be studied in any kind of contextual dialogue, the teacher's first responsibility is to provide the pupils with a substitute. This is what is frequently referred to as the "pre-reading phase" of each unit or chapter. To begin with, the teacher must make a careful inventory of the content of each chapter. This inventory most often takes the form of a list, including the grammatical points to be taught in the lesson; the associated vocabulary, idioms, and common expressions; and cultural points to be induced. At the same time, the teacher must make an estimate of the amount of time that can be spent on that lesson within the scope of the semester. Of that total time, approximately 40% to 50% should be spent on the pre-reading phase of each lesson throughout the first two years.

4. The pattern sentences. The teacher must select from the text, or compose, basic pattern sentences which contain all the structural items used in the body of the lesson for drill. It is always better to select items from prepared materials, however, for reasons we have discussed. Vocabulary, because there is usually so much of it in a lesson, should not constitute focuses for pattern sentences (idioms excluded), but as much of the new vocabulary as possible should be worked into the pattern sentences. This is a large and complex task, best accomplished when a "committee" of all the teachers of the various sections of the course work together. It is always necessary to submit these pattern sentences to native speakers to insure their colloquial authenticity. As we have said before, these pattern sentences should be incorporated into a brief dialogue consisting of approximately ten utterances involving two or three speakers as a satisfactory minumum. These utterances are to be memorized and treated as would be the dialogue in the audio-lingual text. Where the teacher's spoken Spanish is obviously non-native, he should attempt to have a native speaker record the dialogues on tape for use in class. If the teacher is unable to construct a natural dialogue, then the following slightly less effective alternative is suggested. Basic pattern sentences can be presented in no particular order for the purpose of audio-lingual drill. The sentences would be memorized. The first practice goal would be to elicit action responses to nonverbal cues, followed by a reworking into questions and answers. Then responses to a directed dialogue in a progressive development of structure and vocabulary would be required.

5. Dialogue - drill sequence. It should be noted that, since the dialogues suggested above are short, it may take three or four separate dialogues to present all the structures of a given unit. If this is the case, it is well to drill the structures presented in each dialogue after it is learned. Since the purpose of the dialogue is to present the patterns for drill, the drills must not be postponed for long after the basic sentences are memorized and drilled. Thus, each day's lesson must be planned as a unit for presentation, including a check-up, exercises, and review of the memorized dialogue and some drill on at least one, and preferably two or three, of the basic pattern sentences. The result may well be that the revised lesson will not correspond to any lesson divisions in the source text. A systematic review of the dialogues should be scheduled at fairly frequent intervals, perhaps every fifth meeting. The more difficult constructions should reappear most frequently in the dialogues and should be the object of recurring review drills.

6. Improvised warm-up. This "all business" approach may need to be modified somewhat for the junior high school and for certain high school classes by the judicious use of supplementary material. The purpose of such supplementary material is to provide more of what might be called a "foreign language atmosphere." It serves to condition the pupils somewhat to "tune in" on the foreign language. The most economical way of achieving this is by teaching the students a set of daily routine phrases, such as greetings, simple and often-used instructions, and the like. For some pupils, the use of Spanish names is helpful in promoting a predisposition for speaking in Spanish. Other classes react favorably to a few moments at the beginning of the period devoted to describing what one member of the class is wearing or a picture placed in front of the class. The dangerous element here is simply that too much time (more than 5 minutes) spent on this activity robs the pupils of their opportunity to learn the language. Consequently, such activities should be used only where necessary for the specific purpose of setting a mood for the serious business of the hour.

7. The textbook phase. Once a unit has been introduced through dialogue and practice with the basic sentences, the student must be drilled on the use of the structures presented. This involves a process of selection, since non-audio-lingually oriented texts tend to present various aspects of a single structural phenomenon widely separated and fail to make clear the application of the "rules" they give. Almost always, the generalization precedes the exercises, and often the only exercises included in a series of units are translations from Spanish into English and the reverse.

Thus, the teacher faces two important tasks from the very beginning: one, to select the content of each day's lesson with a view toward fixing the basic speech habits most essential for developing audio-lingual competence; and two, to recognize much of that material. As the course progresses, the content of the structural patterns presented becomes more complex. Generally, the rate of introduction of new vocabulary and idioms increases as the lessons progress. As this happens, a constantly growing percentage of that material is required for reading recognition or aural comprehension only. In this way, a transition is achieved from an emphasis on aural-oral skills to one on reading and writing. The difficulty is that, whereas in audio-lingual texts this transition is accomplished only after aural-oral competence has been thoroughly established, in many traditional texts the reading and writing skills become paramount and are led into after perhaps only three or four lessons. The teacher faced with the

problem of adapting such materials will have to convert many of the early reading-writing portions of the traditional text to audio-lingual presentation and drill.

In the secondary school, most Spanish programs never get around to considering such things as style. Thus, for the purposes of adapting a text for audio-lingual use, the teacher must be certain to include the most often reoccurring structures, high-frequency vocabulary items, and idioms. This task is made even more difficult by the absence of an up-to-date scientific study indicating the range and frequency of the most commonly used words and structures in modern spoken Spanish. Of those studies which are available, the following five are the most reliable, at least for the Spanish of their day:

1. Ismael Rodríguez Bou and Juana Méndez, Eds., Recuento de vocabulario español, Consejo Superior de Enseñanza de Puerto Rico, 1952.

2. Milton A. Buchanan, A Graded Spanish Word Book, U. of Toronto Press, Toronto, 1927.

3. Hayward Keniston, Spanish Syntax List, Holt, New York, 1937.

4. Hayward Keniston, A Standard List of Basic Words and Idioms, Heath, Boston, 1941.

5. Víctor García Hoz, Vocabulario usual común y fundamental, CSIC, Madrid, 1953.

It is on the basis of the range and frequency tabulation in these works that the initial order of presentation and subsequent reappearances of structures and words are based. If, for the high school teacher who must accomplish this tabulation quickly, this procedure is too complicated, then the items and order of presentation can be taken from Modern Spanish, which has a similarly carefully selected vocabulary count.

Once it is decided that a given vocabulary or structural item is to be presented in an audio-lingual lesson, the teacher must select a set of expressions incorporating them. These expressions must be restricted to the important items of the lesson, must be presentable through pattern drills or conversational sequences that are challenging to the level of the student -- and therefore representative of progression in the learning process -- yet must be understandable

to him within the context of the lesson (and, of course, what has gone before). Such a selected item should then be presented in a series -- generally a dialogue -- in accordance with principles we have already studied. Of course, important new words can be used with review structures and new structures with review vocabulary or idioms, but always within the restriction that the meaning of these new forms can be inferred.

Frequently, the more recently published traditional texts utilize the dialogue form in conversational sequences. (Such use of dialogue is, as we have seen, no sure indication that the rest of a text is audio-lingually designed.) Where this is the case, the basic pattern sentences may generally be taken directly from the text. In general, though, traditional texts do not provide a comprehensive set of pattern sentences. Moreover, they often list much low-frequency vocabulary and dated or highly restricted regional idioms. In these instances, basic pattern sentences in situational context will have to be composed by the teacher.

There is really no single prescribed manner to present all structure and vocabulary audio-lingually. For structural exercise, recourse must be had to the various drills we discussed in Assignment V. Vocabulary and idioms from the new lessons may be presented audio-lingually when their meanings can be illustrated or inferred. It is best when the teacher is able to assist such inference by visual aids. The presentation may be combined with the structure drills for that particular lesson or may take the form of a series of drills, perhaps beginning with a repetition drill and followed by transformation, substitution, or completion drills.

Assignments

Reading:

Méras: Pages 90-106.

Assignment: (group)

Take any traditional text (one you are using or one with which you are familiar). Select a single unit (e.g., covering three or four grammatical items) from anywhere in it and adapt it for audio-lingual use, following the suggestions contained in this assignment. Be sure to include the name of the text and the pages you have adapted.

"CULTURE" IN THE AUDIO-LINGUAL APPROACH

Speaking a foreign language, no matter how fluently, is only half of the job of learning. The pupil needs to know the way of life and the intellectual and artistic products of the culture whose language he is studying. This should be one of the results of the pupil's experience in the foreign language course. It is important to tell the student clearly that, not only do the phonology, morphology, and syntax of the language he is studying differ from his own, but also the images which these forms call up for the native speaker are totally different. This is one of the most important functions of the total language program.

Does the audio-lingual approach minimize cultural information in the classroom, as is sometimes claimed, and, therefore, fail to fulfill this larger function of language teaching? The conflict is more apparent than real. It is based on a misinterpretation of the phrase "total language program." The audio-lingual approach teaches us that the hearing, speaking, reading, and writing skills must be perfected before the student may turn his attention from manipulating forms to the reading and discussion of cultural concepts. We have learned that in the complex matter of language it is essential to divide language into separate parts, or "skills," so as to teach each one thoroughly, yet not lose sight of the innate relationship among them and of the over-riding fact that people talk and write in order to communicate ideas.

The modern approach recognizes that a genuine understanding of, say, Hispanic culture--a sympathetic comprehension of the problems of its people, and a familiarity with their cultural patterns, based upon a background of factual information--is an integral part of the total language program, but that pedagogical emphases vary at different points within that total program. Thus, our very first concern is to teach the language skills. We never lose sight of the social context in which the forms are presented and drilled, but our major emphasis at first must be on the skills themselves. Then, to an ever-increasing degree as the student acquires greater fluency, our emphasis shifts to the cultural aspect of what the student speaks and writes about.

In the audio-lingual approach, language, from the very beginning, is an intimate manifestation of culture, since it is at once the means of communication among the people who speak it and the fabric of which their very thoughts are formed. Thus, in equal degrees, the linguistic elements of culture are taught as part of language learning

and nonlinguistic aspects of culture are used as vehicles for language learning. What we shall discuss in this assignment will be how we may most successfully integrate "language" and "culture" for the eventual purpose of teaching the student the total language, or as much of it as the finite learning situation will permit.

During the first two or three years of language instruction, the emphasis is on acquiring language skills. Thus, the same "inductive approach" that we use in presenting and drilling these skills is used for introducing the pupil to culture.

The first step in this inductive presentation of culture is achieved through the classroom environment itself. The Spanish classroom should set the stage for the serious business of language learning by focusing the student's attention as far as possible on things Spanish. Pictures, posters, objets d'art, and other visual material appropriate to the course (such as the charts from Bull's Visual Grammar, etc.)--all help to achieve this purpose. These visual aids should represent both historical and contemporary features of Spanish and Hispano-American culture. Pupils who have collected or made materials of this sort should be encouraged to display them. In this way, an atmosphere conducive to a "Spanish frame of mind" is created, and a small but significant opportunity to begin the inductive approach to culture is given, without taking time from the beginning class in its fundamental work of acquiring the language skills. Where it is at all possible to set aside classrooms exclusively for use by Spanish classes, more elaborate permanent displays can be prepared. A congenial atmosphere for language learning seems to be best achieved when language classes are not required to migrate from one end of the building to another or to share the scenery with periodic tables and dead frogs.

Second, the audio-lingual textbook is, from the first lesson on, an experience in both language and culture. The basic dialogue, as we have mentioned before, is a lesson in culture as well as language because it is an authentic example of the foreign language in context. Such context is by definition an authentic culture pattern. Any dialogue picked from Modern Spanish, for example, will illustrate this point. Dialogue 13 (pp. 206-207) is typical. The grammatical focuses of the dialogue include prepositional pronouns, negation by negative adverbs, comparison with que, and the like. But its cultural content is no less significant. Here, the pupil is introduced to one of the most striking features of Latin-American civilization:

student concern for national politics. The American pupil can compare his own avid interest in sports with his Latin-American contemporary's interest in politics. He discovers that students in Latin America learn to play politics as they engage in group actions, strikes, and other manifestations. There are national political organizations for students who wish to join. There is a close relationship between students and faculty along party lines. In this way, a pupil assigned to memorize Dialogue 13 for pattern drill has also memorized an important feature of Spanish American culture. Few pupils fail to have their curiosities aroused by such material and they seem to have little difficulty in retaining the information, even without prompting.

The answer to the critics of the audio-lingual approach is that this cultural material is not "incidental." The dialogues are planned with the cultural aspect clearly in mind.

A set of cultural footnotes (e.g., Modern Spanish, pp. 207-208) follows the dialogue, so that the cultural focuses need not be discussed in class, if the teacher chooses. The cultural "point" of the dialogue is still obvious.

The third step in the cultural presentation comes after the pupil has supposedly learned the dialogue. When the teacher conducts the "checkup" session to make sure that the dialogue has been memorized and understood, several questions concerning the cultural content of the dialogue should be included. The questions must, of course, be kept within the linguistic grasp of the student at the moment; yet they should be to the point and should help him to isolate the significant features of Latin-American culture contained in the dialogue.

Organization is important. The mere mention of facts that happen to be related to a current activity is ineffective as a device for teaching culture. Cultural matter should form a specific body of information within which knowledge, attitude, and appreciation are incorporated. Here, again, the traditional textbook fails us. It either concentrates on a cultural feature to the detriment of all other values or is inconsistent in its cultural approach. The carefully planned audio-lingual text is as systematically organized in its treatment of culture as in its treatment of language. If it appears to devote comparatively fewer pages to cultural phenomena, it is only because at the beginning level, as we have said, the primary emphasis is necessarily on the language skills.

During the first two years, it is possible to present cultural material in Spanish as a part of the regular program of language learning. But, as pupils develop, their own cultural interest (music, art, government, literature, science, etc.) transcends their linguistic facility and a widening breach becomes evident between their real interests and their ability to learn about them and discuss them in Spanish. Educationally, of course, we do not want to limit the pupils' field of inquiry and yet, because the chief objective of the course is to teach communication skills, the best method of developing these skills may not always include a concentration on cultural content. It is at this point that many of our colleagues permit the use of English for outside readings on cultural topics.

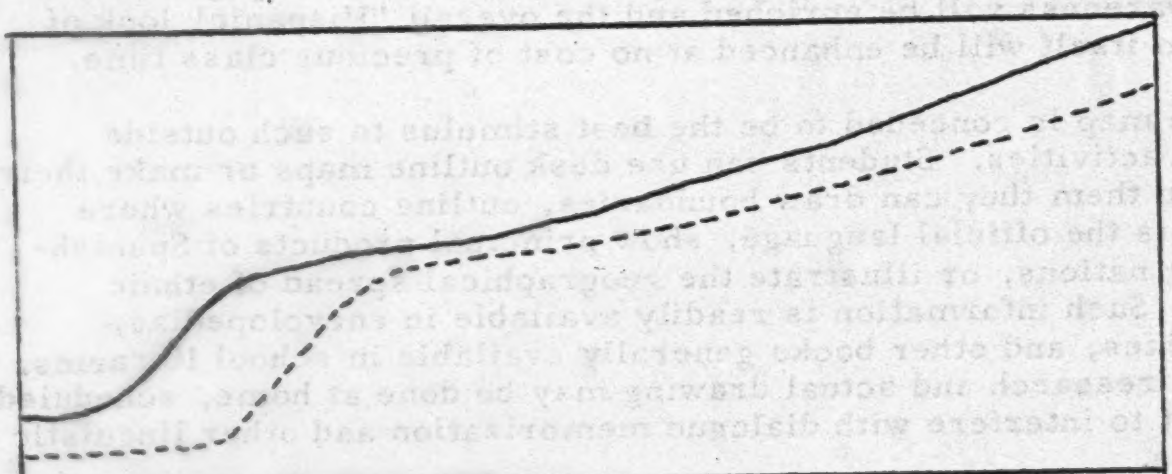
Essentially, there can be no complaint about such projects during the first two years, so long as we are always careful to devote class time first and foremost to audio-lingual drill. Probably, English-language cultural activities are best treated as outside projects, graded or not, with--at the very most--an occasional summary in class. If a summary can simply be in the form of a map, chart, or picture to be posted in class, so much the better. The pupils' cultural awareness will be enriched and the overall "Hispanic" look of the room itself will be enhanced at no cost of precious class time.

The map is conceded to be the best stimulus to such outside cultural activities. Students can use desk outline maps or make their own. On them they can draw boundaries, outline countries where Spanish is the official language, show principal products of Spanish-speaking nations, or illustrate the geographical spread of ethnic groups. Such information is readily available in encyclopedias, geographies, and other books generally available in school libraries. Both the research and actual drawing may be done at home, scheduled so as not to interfere with dialogue memorization and other linguistic activities.

Celebration of holidays is another exercise which is popular and not too time-consuming. Still other activities include hunting for Spanish words or expressions used in English in newspapers, radio, television, books and magazines; gathering names of Spanish and Spanish-American foods, identifying them, finding when and where they are eaten; learning songs; collecting prints or pictures of famous paintings, statues, or buildings, and preparing brief descriptions in Spanish.

A certain amount of outside reading is implicit in the activities we have mentioned. Formal reading assignments, however, present a more complex problem. Extensive reading in English has no place in the Spanish language curriculum, yet it may become necessary for students to do some outside cultural reading in English. To make such cultural reading a meaningful linguistic experience as well, it is necessary to insist that students summarize or dramatize in Spanish the content of what they read in English. At all events, it is best to avoid such English reading as much as possible. Music, art, and other cultural activities should be indulged in only when they do not take time from the audio-lingual practice, which is the heart of the first two years.

Some teachers have found that devoting the first five minutes of the hour to the singing of Spanish or Spanish-American songs "limbers up" the voice for intensive oral drill, relaxes the students, puts them in a more "Spanish" frame of mind, and is time well-spent. Furthermore, teachers maintain that the effort of memorizing the lyrics has a beneficial linguistic effect as well. There can be no serious objection to such activities when the teacher finds that better language learning takes place because of them and when the time devoted to them is strictly limited.



In the foregoing diagram, we see a cross section showing the ability to handle cultural material in Spanish. The first bulge shows the first broadening of linguistic skill before the cultural interest begins to grow. The narrow section corresponding roughly to the end of the second semester represents the relative burst of cultural interest which overloads the linguistic ability. The final continuing rise of both lines shows the steady increase in cultural interest and in the linguistic ability to handle it.

By the third and fourth years of language study, the pupils' linguistic competence gradually catches up with their cultural interests, making it possible to introduce significant doses of cultural material in Spanish in the classroom, laboratory, and homework program.

In most schools, teachers in charge of advanced courses have fulfilled this cultural need mostly through reading. In Assignment VII, we discussed the general position of reading in the audio-lingual approach. Now, we shall discuss in more detail the things to be read and the goals to be set. Too often, we tend to think that cultural readings in the advanced course must be literary (generally plays and novels, for example). Actually, literature is only one subdivision of the total possible cultural content of our courses. The following general outline shows what a wide variety of cultural topics is suitable. So long as the works being read are written by native speakers, are carefully edited, and are accurate in what they say, they are grist for the mill.

I. The Hispanic World Today
   1. the Spanish language
   2. Spanish influences in the United States
   3. relations between Spanish America and the United States

II. Area Information (Spain and Spanish America)
   1. geography
   2. topography
   3. ethnography
   4. products and trade

III. Cultural Patterns (varying, of course, from country to country)
   1. family life
   2. dress and diet
   3. recreation
   4. music and the arts
   5. holidays and festivals
   6. religion

7. customs
8. occupations
9. education

etc.

IV. History of the Hispanic World

A. Spain

1. Spain before the Romans
2. Roman Spain
3. Spain under the Moors
4. the Reconquest (Inquisition, etc.)
5. the discovery of America
6. defeat of the Armada
7. Bourbon Spain
8. loss of the colonies
9. Spanish-American War
10. Civil War (1936-1939)

B. Spanish America

1. discovery and conquest
2. settlements and missions
3. colonial period
4. the struggle for independence
5. problems of nationhood
6. the OAS (OEA)
7. present-day developments

V. Contributions of the Hispanic World to Western Civilization

A. literature

B. music

C. painting, sculpture, and architecture

D. science

To limit the pupils' cultural exposure to literature alone is actually to cheat him of the general overview of Hispanic culture we should like him to have. The audio-lingual experience has taught us that, as examples of the written language and of culture, a history book or a biography written by a native speaker is as valuable to the secondary school pupil as a novel. Thus, we are no longer limited to the literary reader in our search for adequate,cultural, reading material in the advanced courses. Instead of a synthetic novel written by a non-native, or editions of short stories which have been cut and edited beyond recognition, we are free to choose for the Spanish V student a book on, say, South American geography written for Spanish-speaking students of roughly the same age in Latin America. When it comes time to choose a novel or a play to illustrate Spanish or Spanish-American literature, the pupils will be better prepared to appreciate its historical and cultural context than previously.

Now, let us consider a typical sequence of cultural topics. Of course, there may not be time to cover all the areas on our outline, even in a six-year sequence. How the cultural information is to be covered must be left to the discretion of the teachers and supervisors in the individual districts. We need not worry about occasional opposition that may be encountered, because some of the material is touched on in social studies classes. In the context of language learning, the material has a totally different effect: there is a special intimacy, insight, and understanding as a reward of the pupils' identification of themselves with the language of other peoples in the sympathetic atmosphere of the Spanish class.

Sections I, II, III, and IV of the outline given above are the most suitable for early presentation (in the third and fourth years of the six-year sequence or in the third year of the four-year sequence). Much of the basic factual information about these areas will have been presented already in the context of the dialogues in the first two years (as we already mentioned earlier in the assignment). The most appropriate text will vary, depending upon pupils' abilities and the courses of study in individual schools. For some, one or another of the recently published surveys of Spanish civilization will be satisfactory, or perhaps a reader made up of contemporary Spanish-American essays

on today's problems. For others, books on these specific topics prepared for Spanish-American schoolchildren of the same age will be more useful. It is hoped that current research will soon produce a series of graded readers on these topics. Until it does, the teacher still must choose from a wide field.

Section V of the outline is best presented in the final year of the four-year sequence and in the last two years of the six-year sequence. Here occurs the desired correlation between audio-lingual experience (which has continued throughout the program) and the study of culture. The goal is the ability to converse fluently in Spanish with a native speaker on several important topics of contemporary life. And this final stage is the one in which the student is best equipped to read and appreciate a novel in all its social and historical contexts.

Assignments

Readings:

Méras: Pages 257-269.

Pòlitzer: Pages 127-130.

Questions:

1. How is the teaching of culture integrated with the teaching of language skills throughout the language course sequence?

2. A certain secondary school uses the following reading materials for cultural purposes in the last three years of a six-year sequence. What criticism of this program might be made?

Year	Semester	Reader
4	A	Barlow, Una noche oscura en Lima
	B	Valera, Pepita Jiménez
5	A	Isaacs, María
	B	Wast, Pata de zorra
6	A	Baroja, Las inquietudes de Shanti Andía
	B	Galdós, La batalla de los Arapiles

3. Describe how viewing a Spanish-language motion picture can be developed into a meaningful cultural and linguistic exercise.

4. How might a cultural unit on art and music in Spanish America be carried out within an integrated linguistic focus?

PLANNING THE FOUR- AND SIX-YEAR SEQUENCES

The solid foundation we lay in the beginning years through the audio-lingual approach may easily be undone by reverting to the familiar alternation between review grammars and readers during the following years. At one time, when enrollments in advanced courses were small and generally made up of especially interested students, the dangers of ill-coordinated classes were limited. Now that a steadily growing number of pupils are enrolling in advanced courses, it has become important to consider the continuity within both our advanced courses and the approach with which we began in the first years.

As we have mentioned in other assignments, the four- or six-year sequence constitutes a "total language program" in which the skills of hearing, speaking, reading, and writing are not only presented, but perfected throughout the entire sequence. This means that however much emphases may change from skill to skill in a given semester or year, no skill is ever absent from the program. Thus, the integrity of the total language program is never lost, although the percentage of time and attention devoted to one or another skill may vary.

Before we can sensibly proceed to a consideration of what kind of audio-lingual drill is most profitable in the advanced years and of how it can be integrated with the extensive cultural content of advanced courses, we must first consider the relative balance of time allotted to each phase of language instruction throughout the four- or six-year sequence.

Because the exact percentages of time devoted to each aspect of language instruction must vary according to the requirements of each school district, the following figures are intended merely to be suggestive of relative percentages of time to be allotted to each skill. Cultural material, because its preparation most often involves reading and writing, is considered in the following diagrams to be a part of instructional phases 3 and 4 (reading and writing, respectively).

From these diagrams, we can observe that, although there is a steadily increasing or decreasing degree of emphasis placed upon each skill at a specific level, all four skills have an important place in the total program and at any given level.

THE SIX-YEAR PROGRAM						
Instructional phase	Year: 1	2	3	4	5	6
1. Hearing 2. Speaking	80%	63%	43%	37%	23%	17%
3. Reading	17%	23%	37%	43%	50%	50%
4. Writing	3%	14%	20%	20%	27%	33%

THE FOUR-YEAR PROGRAM				
Instructional phase Year:	1	2	3	4
1. Hearing 2. Speaking	63%	43%	30%	23%
3. Reading	23%	37%	50%	50%
4. Writing	14%	20%	20%	27%

One of our important concerns in this assignment, then, is the content of the hearing-speaking portion of the advanced course and how it is best integrated into the total program in the advanced years.

At the beginning levels of language instruction, we observed that a wide variety of syntactic drills (cf. Assignment V) can be employed to teach the student how to manipulate the structures that he first encountered in the pattern dialogue. The purpose was to drill, one by one, each of the new structures that the pupil met. By the end of the first two years, using scientifically designed materials and the audio-lingual approach, most pupils have met and learned to use the fundamental structures of the language. During the third year and beyond, the purpose of audio-lingual drill is to perfect the pupil's control of the structures he has already met, and to present and drill for the first time some of the less frequent structures in the language or optional constructions, i. e., such as the choice between clause or

infinitive after dejar and hacer.

During the first two years, we presented the new forms to be studied in the pattern dialogue. The dialogue had to be carefully created to focus attention on the new patterns and to include a controlled quantity of new vocabulary, unusual verb forms, idioms, and the like. From the third year on, however, the pupil has a sufficient control of the basic constructions of the language to read standard prose and not to be so confused by the presence of new forms that he cannot make sense out of it. For this reason and because, for the purposes of audio-lingual drill at advanced levels, there is little significant difference between pattern dialogues and literary or other cultural readings as a presentation device, in the advanced courses, we generally make use of cultural reading material such as we discussed in Assignments VII and X, instead of a pattern dialogue. In the advanced course, the reading material is the "corpus" from which the pupil will expand his recognition and working vocabulary and in which he will observe new variations in structural usage. In this way, the very reading material which forms the central part of the advanced course acts as did the pattern dialogue in the early years to present in context the structures to be learned.

The syntactic drill patterns we discussed in Assignment V are just as useful for advanced drills as they are for elementary exercises and no new prototypes need be created to achieve the desired results.

Once it has been decided that, in a given advanced class, say, approximately 25% of total class time will be devoted to audio-lingual practice, the teacher faces four immediate problems:

1. How shall the 25% of class time be divided? One class per week? Fifteen minutes each day? One week per month? etc.
2. Shall audio-lingual practice be performed in class only, or can the laboratory be used? If so, during the class hour or as reinforcement in addition to the classroom drill?
3. How shall the appropriate material be drawn from the readings?
4. How shall I make the most effective grammatical generalization after the drills are completed?

First, let us consider how best to divide class time. The 25% figure refers not only to an amount of classroom time, but also to the same relative percentage of homework time. Thus, audio-lingual

experiences in the fourth year of a four-year program should take up approximately one quarter of all time (classroom, laboratory, and homework) devoted to the course. Because, at the advanced level, it is just as necessary as at the beginning level to drill new structures as soon after encountering them as possible, approximately one quarter of each class hour should be devoted to audio-lingual drill. The manner of presentation does not differ from the sample lesson formula presented in Assignment II: (1) model, (2) optional diagram, (3) drill, (4) generalization. Because the end of an audio-lingual drill is reached only when fluent responses are received from all pupils, it may well be that no more than one structure can be satisfactorily drilled in a given class period. This need not be alarming, however, since pupils are supposed to have mastered the high-frequency structure and vocabulary in the first years, so that there is less urgency in the advanced courses about the number of structures to be drilled in a given class hour.

Second, should audio-lingual drill at the advanced level be a classroom exercise only? No. As we have come to appreciate the value of audio-lingual drill beyond the elementary class, we have discovered that the language laboratory, too, has a significant place in advanced audio-lingual drill. Just as we use the laboratory for reinforcement in the elementary classes, so should students be required to reinforce and overlearn advanced patterns through laboratory practice. Each pupil, of course, will have different time requirements for mastery of a given structure, so no average laboratory time figure will be equally applicable for all. Generally, at the advanced level, 30 minutes of laboratory drill for each 15 minutes of audio-lingual practice in class will serve to reinforce the structures. Of course, where it is not possible to insist on daily sessions of 30 minutes each in the language laboratory, such drill time as is possible will have to suffice. In no case, however, should students be required to practice at home without an authentic Spanish model. Here, the tape-loan program mentioned in Assignment VI may help ease the load on the lab and permit pupils to do their reinforcement exercises at home with their own tape recorder.

Third, how do we select advanced audio-lingual material in view of the present void of materials? The procedure is somewhat complex, but extremely rewarding. The teacher must first scan the reading material for the semester. The object of this scanning is to make a list of constructions which were not studied during the first two years.

These constructions, then, will form the basis of the semester's audio-lingual drill. A quick comparison of the scanning list and the topical index of the textbook used during the first two years will quickly yield a final list of constructions which will be new to the advanced student and which will, consequently, be the forms to be drilled. The exact list of constructions will depend upon which book was used in the first two years and which is being used in the advanced course. Generally, such topics as more detailed use of the imperfect subjunctive; future perfect for probability in past time; reflexives of unplanned occurrences; collective nouns; use of tener, haber, and estar without complements; and others are among the most frequently encountered "new" structures.

Once the list of such constructions is formulated, the work of creating pattern drills to teach them begins. Such books as Modern Spanish, the Foreign Service Institute Manual, A-LM, and others are frequently helpful in providing ready-made drills. In the case of some constructions, the teacher will have to formulate his own, in accordance with the principles outlined in Assignment V.

The day's agenda of structural drill will depend upon which constructions have appeared in that day's reading assignment. It is generally not difficult to maintain a balance in the number of structures to be drilled from day to day, if the teacher is careful to note which of the constructions reoccur in the readings and can be drilled at a later date, as well as which constructions can be drilled together, as we shall see below.

Fourth, the grammatical generalization. The problem here is less one of locating the "explanation" in a reference grammar than of presenting the generalization in a truly descriptive, rather than prescriptive or normative, way. This can be accomplished as long as we bear in mind that the purpose of the generalization is to describe to the student what he has been doing as he has performed the drills.

Examining a sample advanced drill may give us a clue as to what is expected. The use of the past perfectives (hubo hecho and había hecho) is a frequent problem in advanced readers, and, therefore, a likely subject for advanced audio-lingual drill. If a suitable drill cannot be found already prepared in an audio-lingual textbook, one must be created. Most up-to-date reference grammars will tell us honestly that the past anterior (hubo hecho) is not distinguished from the pluperfect (había hecho) by most contemporary speakers of Spanish. Where a distinction is made, it is generally a question of style and, in daily speech, the use of the past anterior is considered pleonastic. For these

reasons, we would pass over an occurrence of the past anterior in a reader and not stop to drill its use. The pluperfect, however, seems to have gained considerable ground in standard usage, replacing the past anterior in everyday speech. To begin the drill, a brief review of the imperfect forms of haber will probably be necessary. Once, perhaps twice, around the room with a brief conjugation drill (person-number substitution) should suffice. Taking our cue from the principal use of the pluperfect itself, our drill should concentrate upon the contrast between the pluperfect and the preterite to make clear the difference in past time being referred to. Because of a close parallel with English, most students will perceive the contrastive usage at once. (A short, but effective, drill is found in Modern Spanish, p. 336.) If, in the same reader, occurrences of other perfectives (future perfect, conditional perfect, etc.) are found, the teacher may find it advantageous to drill them all at once, making use of the structural similarity as an aid to learning. The drills in Modern Spanish, p. 336, are formulated on this principle. The generalization which follows such drill should emphasize the familiar parts the students have already learned. A comparison with the present perfect of both Spanish and English should be helpful. The statement that the pluperfect tells "what already had happened at a given past time" is usually all the explanation pupils will require.

Audio-lingual drill is not limited to these uses alone, however. If a play is being read, many teachers have the roles acted out, once the content and structure of the acts are understood and drilled. Then, using a form similar to the sample echo evaluation in Assignment VIII, the pupils are evaluated on their oral production. Classroom drill on their errors then follows, along the lines we suggested in Assignment IV. Reading aloud from texts other then plays is also useful, although less representative of the spoken language. In this way, the same readings are used for cultural, structural, and phonological purposes, resulting in a far more economical and profitable use of class time. If a school has funds to acquire, or personnel to create, tapes of the readings used in class, pupils may then be required to reinforce their classroom exercises in pronunciation by using the tapes as models in the language laboratory. Where a laboratory has adequate dubbing facilities and personnel, the master tape of the reading selection can be re-dubbed, broken into phrases for repetition by the pupils. Otherwise, pupils may be taught to manipulate a clutch device on their lab equipment and given a marked manuscript of the work to indicate where they should stop the tape in order to repeat the phrase they have just heard.

3

Some teachers prefer to test pupils in the language laboratory for their understanding of what they have read. To do this, three or four passages (generally of 100 words each) are selected and approximately ten multiple-choice questions on each passage are devised. Pupils have before them only an answer sheet with letters or numbers corresponding to the various choices. They see neither the text of the passage nor the questions and answer choices. Through their earphones in the lab (or from a high-fidelity tape recorder in the classroom, if a lab is not available), the pupils hear the passage read twice, at normal speed. The questions are then read twice, each time followed by the answer choices. Through this approach to testing for comprehension, many teachers feel that the pupil has profited, not only from the reading material itself, but also has gained more auditory proficiency. Of course, there are many variations on this activity. Some teachers prefer to allow students to choose from written questions and answers after they have heard the passage. Others present the passage and questions orally, but permit pupils to choose from among written answers. We are, of course, in no way limited to the multiple-choice answer, here. Almost any of the comprehension tests mentioned in Assignments VII and VIII are adaptable for this activity and good results have been obtained in experiments with them.

Now that we have an idea of what kinds of advanced audio-lingual experiences are possible, we can begin to formulate a broad outline for the six- and four-year sequences. First, the six-year sequence. The audio-lingual phase (observing the approximate time distribution discussed at the beginning of this assignment) in grades 7 and 8 consists of the memorization of pattern dialogues; oral drill on pronunciation and structure; and an admixture of simple poems, songs, and recitations to stimulate interest and participation. The reading phase consists of learning to read the dialogues which have been memorized and of recombination narratives based on the vocabulary and structure already learned audio-lingually from the dialogues. In the final semester of the eighth grade, depending upon the general progress of the class, reading material not previously presented in class may be used, in small quantities. During both these years, all writing activity is guided. It begins by having pupils learn to write, both from memory and from dictation, the material they have already drilled audio-lingually in class. During the final semester of the eighth grade, however, simple transformations of audio-lingual material may be given. Pupils may be asked, during this final semester, to write out brief answers to dialogue questions which have already

been drilled audio-lingually and read. The New York State manual[1] suggests that vocabulary building exercises may be included, in small doses, within this writing phase, through labeling familiar objects and making picture dictionaries. Again, the inherent danger of wasting too much class time on such activities militates against making more than very occasional use of them. At this stage, the cultural content must be developed almost exclusively through the dialogues. Some of the most elementary cultural activities suggested in Assignment X may be employed only if the class has demonstrated its proficiency in the other skills and, of course, must be limited to a small percentage of the total course time.

In grades 9 and 10, audio-lingual experiences remain the prime objective. All structures are presented and drilled audio-lingually. Vocabulary and idioms are also presented and drilled orally. Because a general increase in reading activity begins in this phase, a gradual coordination of reading experiences and audio-lingual practice is begun, as suggested earlier in this assignment. In the tenth grade, oral reporting on topics from the readings, followed by pronunciation drill, is a valuable activity. During this period, extensive reading is introduced and then expanded. It has been found that, as mentioned in Assignments VII and X, the reading experience is much more profitable when a wide variety of printed forms (literary works, geography and history books, and newspapers and periodicals) is used as the basis for the selection of reading materials. The writing phase continues to represent what pupils can already say and read. As the audio-lingual and reading activities increase, so does the scope of the writing phase. Dictations, recombinations of already learned patterns, answers to questions, writing of all drill patterns, and, if progress is satisfactory, some letter writing on familiar topics are used. (cf. Assignment VII)

In grades 11 and 12, the audio-lingual phase is integrated with all course activities along the lines discussed earlier in this assignment. The reading phase is essentially extensive and produces best results when reading selections are chosen from a wide variety of printed sources. Toward the end of the 12th grade, however, intensive reading of literary works in different forms is suggested. The authors

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[1] Spanish for Secondary Schools, Albany, New York: New York State Department of Education, 1961.

selected should provide the student with material for a minimum understanding of an epoch in Hispanic literary development. Attention may be paid to style, historical context, etc. Audio-lingual activity should accompany the reading program throughout. The writing phase is expanded to include both controlled and free composition (cf. Assignment VII). Toward the end of the 12th grade, summarizing and paraphrasing of lectures, tapes, and books should be encouraged and note-taking in Spanish, practiced.

The same general lines of development are observed in the four-year sequence: grade 9 corresponds roughly to the activities of grades 7 and 8 in the six-year sequence; grade 10 corresponds roughly to grades 9 and 10 in the six-year sequence; grades 11 and 12 correspond generally to their counterparts in the six-year sequence. This implies that the intensity and single-mindedness of objectives in the first two years of the four-year sequence must be greater than in the longer program. This is partly mitigated by the greater maturity of the ninth-grade student who may be more ready to accept an intensive program than is his seventh-grade counterpart.

The division into grades which we have observed in our discussion corresponds to the standard semester divisions in most school systems. It would be most satisfactory, of course, to permit pupils to progress to the succeeding phase just as soon as they demonstrate genuine proficiency. Some schools have used the MLA proficiency test in Spanish skills to determine whether or not pupils are ready to be advanced by skipping a semester. This can be only partly satisfactory, however, since the end of the semester in a given school system may not totally coincide with the acquisition of proficiency in a given skill sufficient to warrant omission of the following semester.

Questions:

1. Why is the development of the integrated language program necessary for the acquisition of language skills?

2. How is audio-lingual practice maintained during the entire sequence of courses?

3. A twelfth-grade Spanish class is assigned a novel and a play as required textbooks. In addition, one hour each week is devoted to current-event reports in Spanish. Songs are occasionally learned

3. Continued
and time is taken for the celebration of the Spanish holidays. The homework assignments consist of "understanding 10 pages of the texts." In class, the teacher double checks the assignment by asking the pupils questions about the content and to translate passages. Comment on the positive and negative aspects of this approach, mention the probable results of this approach on the various phases of pupils' proficiency in linguistic skills and cultural awareness, and suggest modifications for the expansion of the course to cover all the necessary skills.

4. Considering the Spanish course sequence at your school, what recommendations would you make to bring it more closely in line with the principles discussed in this chapter?

Many times throughout our assignments, it has been repeated that language learning activities in which forms are presented for "memorization" out of context are contrary to the principles of language pedagogy as we have been discussing them. Admittedly, there is a point beyond which lack of time makes it impractical to present new vocabulary items in pattern dialogue and to drill them, one by one, in contextual structure drills until they become habitual, regardless of the obvious advantages. For this reason, our last assignment will deal with techniques for vocabulary building by inferring meanings.

Our concern in all the preceding assignments, except for a few remarks concerning reading and culture, has been oriented toward the development of the pupil's active linguistic abilities, i.e., his ability to reproduce and recombine linguistic patterns according to the structure of the language. We have discussed teaching him to express himself intelligibly, albeit simply, in spoken and written form. In this assignment, we shall turn our attention to what is an essentially passive linguistic experience: grasping meaning, even when some element is unknown. We have discussed extensive reading, of course, in which the pupil is expected to come across words and structures he does not know and which he must "look up" and "learn." Here, we shall consider building the pupil's intuition about Spanish that will serve him when it is not convenient to look up items.

Some methodologists suggest that this is a "self-solving" problem in that, as their cultural interests grow, pupils will repeat the fundamental vocabulary relating to their interests so often that they will add these words to their automatic active vocabularies without further drill. Any other terms must be looked up in the dictionary. After all, they maintain, no non-native ever fully outgrows his need for the dictionary. Others disagree. They do not deny that everyone who is not a native speaker will have to refer to the dictionary, and perhaps frequently. They maintain, however, that pupils can be shown a systematic way in which to increase their passive (recognition) vocabulary and, at the same time, to increase their linguistic intuition--a prime factor in fluency.

Classroom teachers have not ignored the problem. Since most pupils who complete the four- or six-year sequences do so in order to gain college admission, some way must be found to expand vocabulary, if they are to succeed in their courses in culture, literature, and civilization, and advanced structure language courses. Thus, most

teachers recognize the need for some kind of vocabulary-building activity in the final year of high school, but are handicapped by a lack of prepared materials. Yet this is such an important activity that we cannot afford to overlook it or leave it to the pupil to do on his own.

We can begin most easily by recognizing that vocabulary building can be systematized into a series of carefully constructed drills, not unlike those we have discussed, in order to achieve specific results. The goal of this sort of classroom drill is to teach the pupil what is involved in applying all he knows about the Spanish language and his own life experiences to guessing the meaning of words by inferring from context. But is this not something the pupil has been doing, perhaps unconsciously, since he began his language studies? Of course it is, but on a hit-or-miss basis.

We can say, of course, that the memorization of each pattern dialogue from Spanish I on was an exercise in vocabulary building. The introduction of a systematic effort to increase vocabulary, however, belongs to the reading phase discussed in Assignment VII. The collateral reading assignment for this lesson traces many of the most popular vocabulary-building techniques based on readings. Two of the most familiar of these techniques have been used by most teachers from the beginning semester on. First, we have long taught students to associate words with specific objects. The idea, here, is to fix the "vision" of the object firmly in the pupil's mind in such a way that the thought of it calls up its Spanish name, without reference to English. The obvious limitations of this technique--above all, its comparative uselessness in teaching forms other than substantives--usually prevent its continued use as an intensive drill device in the advanced years. Second, we have also made use of cognates by calling our pupils' attention to the many exact and near cognates in English and Spanish. This activity is generally a valuable one, but caution must be exercised to warn pupils about what the French call faux amis, that is, apparent cognates which differ in meaning from language to language, such as English sensible, meaning having, using, or showing good sense, as opposed to Spanish sensible, with the idea of sensitive.[1]

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[1] Two of the most useful studies for pointing up the extent of Spanish and English vocabulary similarities are:
Rodríguez Bou, Ismael, et al., A Study of the Parallelism of English and Spanish Vocabularies, Superior Educational Council of Puerto Rico, University of Puerto Rico, Río Piedras, Puerto Rico, 1950.
Nunn, Marshall E., and Herbert A. Van Scoy, Glossary of Related Spanish-English Words, University of Alabama Studies, Number 5, University of Alabama Press, University, Alabama, 1949.

As pupils advance, we carry our exercises one step further by illustrating the great number of Spanish and English forms which differ from one another by a simple prefix or suffix, i. e., English deduce vs. Spanish deducir or English specialize vs. Spanish especializar. This type of exercise, along with the ones we have just mentioned, is helpful and productive. But to stop there, as many teachers have felt they must for lack of materials, is wrong. First, there are many limits to these cognate and cognate-type exercises. Most easily recognizable cognates are not words for which the student is apt to have much use--they tend to be infrequent and technical or scientific. Furthermore, pupils tend to think of cognates as "Hispanified" English words, and revert to thinking in English phonological and structural terms when they try to learn these new items. Thus, while starting off with cognates frequently instills an air of confidence in the pupil (for he apparently recognizes a thousand or so Spanish forms, immediately, through his knowledge of English), his increased fluency and ease of comprehension will still depend rather upon his ability to deal with Spanish on its own terms, inferring the meaning of the Spanish form from the context of the Spanish phrase itself, without regard for possible similarities to English.

Moving in this direction, we encounter the next type of "inference" exercise: inference through derivation. Derivation is the name given to the grammatical process of composing new forms with new meanings by the addition of prefixes or suffixes to already existing "root" forms, such as in atomic from atom, hardness from hard. We can rapidly increase both the active and passive vocabularies by teaching the pupil to recognize the meanings of the various derivational suffixes and prefixes. Here, of course, we must assume that the pupil already controls the "root" forms.

But many teachers feel that this emphasis on known roots or stems restricts their early derivation lessons only to known vocabulary, and then drop the matter and never take it up again when the pupil's vocabulary has expanded. This is really uneconomical, since the more expansive the pupil's vocabulary, the greater the number of root forms he will recognize. In Modern Spanish, for example, the unit on derivation comes toward the end of the book (p. 402).

Yet neither of these two activities of cognates and derivation begins to encompass the total scope of inferring meaning from contextual situations. For this reason, it is necessary to devise ways in which to duplicate as closely as possible in Spanish the means by which the native speaker expands his own understanding. The best way in which to start the pupil on this is to show him how accurately he does it in English,

and instinctively at that. It can be done by selecting a stretch of English prose with a considerable number of technical or dialectal terms, or by inventing a stretch of standard prose and adding words of your own invention at frequent intervals. Examples of such invented phrases are, "Give me a fryx to sweep the room" or "Give me a broom to plyod the room." The pupils are then asked to guess the meaning of the underlined words. If they cannot find an exact equivalent, then they may give a brief definition or description of the term. They must be cautioned, however, to replace given grammatical forms with forms of the same class, i.e., a verbal expression for a verbal expression, an adjective for an adjective, etc. Most pupils will do surprisingly well from the very first. Of course, there will be terms which will be impossible to guess because of inconclusive contextual clues, but this should not be cause for discouragement.

Despite the high percentage of correct guessing, most pupils do not know by what process they inferred the correct meanings. The purpose of the exercise is to introduce them to some of the more frequent clues to meaning and how to spot them.

We know that, in most cases, word meanings are guessed correctly because the phrase in which they are framed serves to define them in some way. Returning to the example, "Give me a fryx to sweep the room with," the reader infers that a fryx must be something used to sweep with, hence a broom or something similar to a broom. Along these same lines, some of the unknown forms are so closely associated with the surrounding context that their meaning could easily be inferred even if they were omitted entirely, v.g., "We heard the rain _____ on the roof." In this phrase, the reader will almost unerringly choose the term "patter" or a close synonym, since the fundamental meaning is almost predetermined by the surrounding context. Thus, if the same phrase appeared as, "We heard the rain kadder on the roof," we should expect a similar degree of intuitive correctness in the guessed meaning.

The next step involves phrases containing forms which can be derived by deduction from relationships implied within the phrases. In these cases, the pupils infer the meanings by associating the phrases with their own life-experience with "how things act." In a phrase of the type, "He kroded the fire with a bucket of sand," the pupil can generally rightly infer that kroded must mean something like "put out" or "doused," since he knows from his own experiences that a bucket of sand thrown on a fire extinguishes it.

The pupils rapidly become aware that their guesses can be only

approximate. Some of the more advanced pupils feel "cheated" because they have not looked up a "precise dictionary definition." They must be reminded that the inference of the general idea of what is being said is frequently more helpful than a precise definition, and, of course, that the whole idea of the exercise is to learn to understand what is being said or read "on the spot." Of course, the simple inference of general meaning is admittedly insufficient when dealing with scientific literature or conversation which must be understood exactly. For purposes of general conversation, however, it is sometimes of no help at all to know the exact meaning of a word. In the phrase, "I zorred the furniture with a cloth," we cannot be sure if the meaning of zorred is cleaned, wiped, dusted, polished, or something synonymous; but it is relatively certain that, if the student infers the idea of "cleaning," further refinements will add significantly to his understanding only if it is important to distinguish among various types of cleaning, e.g., if one were giving specific instructions to a maid. In the phrase, "The wheat was no good this year, for it ackerspired and sprouted in the ear, it being a very wet season," Seibert and Crocker[2] call attention to the Welsh term ackerspire.

> From the sentence we gather that when the wheat "ackerspires" it is no good, and that this condition is caused by too much rain; but unless we know . . . what effect an excess of rain has on wheat we will not know exactly the meaning of . . . "ackerspire," even should we find its [technical] translation in a dictionary.

The student must content himself, even with the help of a dictionary, with knowing that when wheat "ackerspires," it is spoiled in some way. Thus, these exercises provide the student with techniques and tools useful to him even when he does have access to reference books.

Not infrequently, the juxtaposition of synonyms or antonyms in a written phrase gives a clue as to the meaning of a form. In a phrase of the type, "He stood there brasted, at a loss for words one might say," the pupil may assume that brasted and "at a loss for words" describe approximately the same attitude. In phrases of the type, "Though the leaves were still green then, soon they would snig," snig is assumed to represent a condition opposed in some way to green. The student would probably guess, without difficulty, that snig was an

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[2] Seibert, L., and L. G. Crocker, Skills and Techniques of Reading French, Baltimore, Maryland, Johns Hopkins Press, n. d.

antonym of green in this sense and suggests brown, withered, fallen, or dead, etc.

The final step in the initial presentation of inference in English is to give the pupil longer contexts, in which he is required to check and compare his early guesses with repetitions of the same forms in later context. In this way, he learns to follow discussions, make intelligent guesses as he goes along, and then to amend automatically what he has guessed, as more context is known.

Now the pupil is ready to proceed to Spanish texts. He now has a general idea of what his inferential process is in English and is ready to apply it to Spanish problems. The initial English presentation may have taken one or two class hours. The expansion into Spanish will require much more time, perhaps one or two class hours for each of the subdivisions of the initial English lesson we mentioned above. On the time distribution diagram for the advanced class, presented in Assignment XI, inference of meaning activities belong to the extensive reading portion of the block of time recommended for reading. Thus, if inference exercises are to be done regularly during an entire academic year, then one class hour in ten is a comfortable minimum. If they are to be limited to the final semester, they should occupy one class hour in five. A reader designed for fourth-year use (or a second-year college reader) should be used as a corpus for the exercises. This assumes a basic vocabulary of approximately 3,000 words. Investigators for French have shown that a basic vocabulary of only 2,000 words appears to be sufficient for successful exercises in inferring meaning. The teacher then can extract sections of three to four pages, underlining terms which she considers to be apt targets. The pupils, who should not be forewarned or allowed to prepare themselves in any way, are then required to give an equivalent or descriptive definition of each of the terms. Following this, in class discussion, a justification for each choice should be given, in order to point up the process of inference that has taken place. It is unwise to select contexts from materials in use as class texts and the like, since students slow themselves down by trying to remember clues from foregoing chapters, the plot, characterization, and the like.

In cases where no guess approximates the meaning of a form, the teacher should supply the correct definition. There should be no translation into English. The exercise is meant to develop the pupil's ability to infer in Spanish. Where English is introduced in this activity, it tends to produce an effect counter to the purpose. Some teachers

have attempted to use editions of daily newspapers in Spanish for these exercises, but have found that contexts in journalistic style are unusually difficult, except for the most promising students.

Assignments

Reading:

Méras: Pages 147-156.

Politzer: Pages 115-127.

Questions:

1. Why must the powers of inference be developed in our pupils, even when they have access to dictionaries and reference grammars?

2. How does the inference of meaning, as we have suggested here, parallel features of "natural" language learning, i. e., the way in which one learns one's native language?

3. It has been stated and demonstrated statistically (Northeast Conference Reports, 1963, pp. 50 ff.) that students with audio-lingual training exhibit a better ability to think in the language they are studying than do students prepared by traditional approaches. How does audio-lingual training help the pupil in learning to infer meaning?

4. Why do we suggest that an introduction to the inference of structural meaning (meaning conveyed by the position, inflection, and relationship of words) should precede stylistic meaning (meaning conveyed by the "sense" of the utterance)?

SAMPLE EXAMINATION Span. 495-2

D. L. Bolinger
D. Feldman

The purpose of this examination is to determine the relative proficiency of each participant in his knowledge of Spanish structure. It is designed to help you prepare for the MLA Proficiency Test, which will be administered at the final session.

Instructions: On the Answer Sheet, circle the answer you choose, like this:
(a) esto (b) aquello

PART ONE:

1. In Spanish there is (a) greater (b) lesser tendency than in English to raise the pitch of an utterance at the final stress.
2. In Spanish the most prominent word occurs at the end of the sentence (a) more often (b) less often than in English.
3. The phonemes /y/ and /λ/ (a) are (b) are not a better guide to dialectal differences in Spanish than the phonemes /f/ and /p/.
4. The spelling n represents (a) only one (b) more than one phoneme in Spanish.
5. The phonemes /t/ and /d/ are normally (a) alveolar (b) dental in Spanish.
6. The position of the tongue tip is normally (a) the same (b) different in producing the phonemes /u/, /č/, /n/, and /λ/.
7. The phoneme /l/ (a) is (b) is not the only lateral in Castilian Spanish.
8. The sounds [x] and [f] are (a) fricative (b) affricate in Spanish.
9. The point of articulation in Spanish of /r/ and that of English /d/ (a) are (b) are not virtually the same.
10. The spelling x in words like taxi and conexión in Spanish is generally regarded as representing (a) one phoneme (b) two phonemes in Spanish.
11. Check the statement that is more nearly accurate:
    (a) In gue we have to write the u in order to keep the g hard.
    (b) The sound [ge] is represented in spelling by gue.
12. The spellings jeta-geta reflect (a) the same (b) less phonetic difference in the language than the spellings ceso-queso.
13. If Spanish had to drop one of the following letters from its alphabet, which one could be dropped with the least harm to the efficiency of representing Spanish phonemes: (a) y (b) ñ ?

14. The statement "Spanish and Italian are modern dialects of Latin" is essentially (a) true (b) untrue.

15. The Indian languages (a) have (b) have not made deep structural inroads on Spanish as it is spoken in most of Spanish America.

16. Basque (a) is (b) is not a Romance language.

17. There (a) is (b) is not a historical kinship between the dr of tendré and the dr of vendré.

18. Cosa, lluvia, and pecho are words of (a) Latin (b) non-Latin origin.

19. In teaching Spanish to persons of different native languages, it is more efficient, where feasible, (a) to segregate (b) not to segregate the learners according to their native languages.

20. The statement that Rufino J. Cuervo and Charles Kany are chiefly interested or associated with the study of American Spanish is (a) true (b) untrue.

Further Instructions: On the Answer Sheet, circle either T or F for each of the following.

PART TWO:

21. It sometimes happens that in both English and Spanish two different grammatical forms have the same phonetic shape.

22. In Spanish, any given grammatical form always appears in the same phonetic shape, regardless of the context.

23. When people say Spanish is a "phonetic" language, they are generally referring to the spelling.

24. One of the main differences between English and Spanish is that Spanish uses an alphabetic writing system.

25. Spanish spelling is much more consistent than English.

26. In Spanish, any given sequence of sounds always has the same meaning.

27. Most varieties of Spanish have 5, and only 5, contrasting vowel sounds.

28. Most varieties of English have more than five contrasting vowel sounds.

29. In both English and Spanish, verbs have six tenses formed by the addition of inflectional suffixes.

30. Spanish has a larger number of different consonant sounds than English.

31. Both English and Spanish make use of the contrast between voiced and voiceless consonants in order to distinguish different grammatical forms.
32. Contrasts such as /f/ vs. /v/ and /s/ vs. /z/ are more important in Spanish than in English.
33. In a Spanish utterance, all the syllables are pronounced with about the same degree of loudness.
34. In Spanish, the consonant ñ is always followed by a vowel.
35. The contrast between m and n is important only when followed by a vowel.
36. Every syllable in a Spanish utterance has at least one vowel and one consonant.
37. All Spanish nouns, whenever they occur, are either singular or plural.
38. All Spanish nouns form their plural by adding s or es to the singular.
39. The reflexive pronoun se has the same form whether it is a direct or indirect object.
40. The pronouns lo and la have the same form whether they are direct or indirect objects.
41. Some Spanish adjectives have the same form with masculine nouns as with feminine nouns.
42. Many Spanish adjectives have comparative and superlative forms such as malo, peor, pésimo.
43. Spanish has many more inflected verb forms than English.
44. The subjunctive is dying out in Spanish.
45. The choice between -aba and -ía for the imperfect tense ending depends upon the phonetic shape of the base.
46. Intonation is more important in Spanish grammar than in English grammar.
47. Words like con, de, en, etc., often appear at the end of a word in Spanish.
48. In both Spanish and English, every complete utterance contains a subject and a verb.

Further Instructions: On the Answer Sheet, in each set, circle the letter for the normal Spanish sentence that gives the best approximation to the English.

PART THREE:

49. For Sunday, it's pretty noisy.

(a) Para domingo hay bastante ruido.
(b) Para domingo hace muy ruido.
(c) Para ser domingo hace mucho ruido.
(d) Por el domingo hay bastante ruido.
(e) Por domingo hay bastante ruido.

50. How deep is the well? Ten meters?

(a) ¿ Cómo está de profundo el pozo? ¿ Diez metros?
(b) ¿ Cómo es de profundo el pozo? ¿ Diez metros?
(c) ¿ Cuán profundo es el pozo? ¿ Diez metros?
(d) ¿ Qué profundo es el pozo? ¿ Diez metros?
(e) ¿ Qué profundidad tiene el pozo? ¿ Diez metros?

51. I got up every day at six until I went to Toledo.

(a) Me levantaba todos los días a las seis hasta que fuera a Toledo.
(b) Me levanté todos los días a las seis hasta irme a Toledo.
(c) Me levantaba cada día a las seis hasta que fuera a Toledo.
(d) Me levantaba todos los días a las 6 hasta que me fuese a Toledo.
(e) Me levanté todos los días a las 6 hasta que me fuera para Toledo.

52. How lucky you weren't there!

(a) ¡Cómo afortunado que no estuviste allí!
(b) ¡Qué suerte que no estabas allí!
(c) ¡Lo afortunado que no estuvieras allí!
(d) ¡Quánto me alegro que no estuvieses allá!
(e) ¡Cuánta suerte que no hayas estado allí!

53. Pass me a piece of toast.

(a) Pásame una tostada.
(b) Pásame una pieza de tostada.
(c) Pásame una pieza de tostadas.
(d) Pásame un pedazo de tostada.
(e) Pásame un trozo de tostadas.

54. The first flight was at Kitty Hawk.

(a) El primer vuelo estuvo en Kitty Hawk.
(b) El primer vuelo fue a Kitty Hawk.
(c) El primer vuelo estaba en Kitty Hawk.
(d) El primer vuelo era a Kitty Hawk.
(e) El primer vuelo fue en Kitty Hawk.

55. Was it you that I saw?

(a) ¿ Era usted que vi?
(b) ¿ Fuiste tú a quien vi?
(c) ¿ Fue tú que vi?
(d) ¿ Eras tú que vi?

Name_____

1. a b
2. a b
3. a b
4. a b
5. a b
6. a b
7. a b
8. a b
9. a b
10. a b
11. a b
12. a b
13. a b
14. a b
15. a b
16. a b
17. a b
18. a b
19. a b
20. a b
21. T F
22. T F
23. T F
24. T F
25. T F
26. T F
27. T F

28. T F
29. T F
30. T F
31. T F
32. T F
33. T F
34. T F
35. T F
36. T F
37. T F
38. T F
39. T F
40. T F
41. T F
42. T F
43. T F
44. T F
45. T F
46. T F
47. T F
48. T F
49. a b c d e
50. a b c d e
51. a b c d e
52. a b c d e
53. a b c d e
54. a b c d e
55. a b c d

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Span. 495-2 **THE DISCUSSION OR CONFERENCE AS A LEARNING METHOD** Part I

PREFACE

"Since learning is something that the pupil has to do himself and for himself, the initiative lies within the learner. The teacher is the guide and director. He steers the boat. But the energy that propels it must come from those who are learning."

-- John Dewey in How We Think

Part I MATERIAL FOR PARTICIPANTS Span. 495-2

INTRODUCTION

Although, as average American adults today, we are involved in many more groups than our ancestors were, we have few opportunities to participate in and learn through the discussion method. It is true that we have unlimited opportunities to hear discussions in public meetings and via the mass media, but our role is usually that of the spectator rather than the participant.

Occasionally, our job or club or church will ask us to join with others to plan a program or solve a problem, but, for most of us, most of the time, organized formal discussions mean we sit back to be informed rather than to take part. Even when we continue our education, our classes and institutes are apt to emphasize the lecture method of teaching, so even here we sit back to "be told."

Our best chances to exchange ideas with others usually occur in informal, even impromptu, situations when circumstances permit us a pause in our separate preoccupations. But the conversations that occur in these informal gatherings are more likely to be entertaining than instructional, and they move forward without structure or plan. They may even fit Rebecca West's complaint: "There is no such thing as conversation; there are only intersecting monologues."[1]

For these reasons, it is not often possible for us to learn through active participation in the discussion or conference method. When such an opportunity does present itself, our lack of both training and experience may make us unsure of what is expected of us or how to proceed. This material has been written to call attention to some of the

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[1]Quoted in Junior Town Meeting League, Developing Discussion in School and Community, Columbus, Ohio: (Year not given).

complexities and rewards involved in learning by discussion and to help participants make the most of their opportunities.

What do we mean by "discussion"?

Some people use the terms "conversation," "talk," and "discussion" interchangeably. For our purposes here, however, we shall classify both conversation and talk with the impromptu, unstructured interchange mentioned previously.

Discussion, in the sense we shall use it throughout this material, demands more of its participants. It requires (1) a group of two or more people thinking and working together in a face-to-face situation; (2) a common goal or problem; (3) a plan for working toward the goal or solving the problem; and (4) leadership to stimulate, encourage, guide, and control so that the group can reach its goal more quickly and efficiently.

What are the advantages of learning by discussion?

In the surveys and research which educators have conducted to evaluate and improve teaching methods, it has been found that there is little difference between the results achieved from the lecture method and those from the discussion method when it comes to transmitting factual data. If an expert is available, he can invariably cover the subject matter in a lecture more quickly and effectively than can a group of untrained people through discussion. But how many of our problems or concerns can be settled by fact alone? Isn't true education the interpretation, as well as the acquisition of facts?

This is the inherent value of discussion as a learning method: to help the participant interpret and evaluate the subject matter (or facts), with the power to accept or reject in terms of his own emotional and intellectual experience, and his own abilities and needs. Critics of the discussion method complain that it takes too long. It does take longer to cover the material, and there never seems to be enough time for the really thorough job we would all prefer. But there is evidence to show that the learning achieved through the discussion method is not only more complete, but also is more immediately usable and more

readily retained, because the material has pertained directly to, and become a part of, the discussants' lives.[2]

In addition to more thorough and lasting learning, the discussion method offers the following benefits: (1) A satisfying sense of accomplishment and of belonging comes from shared ideas, problems, and experience, which can be achieved in a group to a much greater degree than by an individual working alone. Just as "two heads are better than one," so are the contents of ten or twelve heads, and the very exchange of ideas will often stimulate new and better ideas. (2) Discussion and the freedom to speak freely and frankly permit everyone to share the control of what is going on, since the individuals in the group, as well as the "teacher," can determine what the group's needs are, and--within the necessary boundaries of time and required subject matter--where it is going and how fast. This kind of independent study is much more satisfying than being told how much of what to study and when. (3) New insights into human behavior through observation of others and oneself in a social process can be developed in a discussion situation both rapidly and with long-lasting effect. When we develop the ability to observe the process of discussion going on around us, while at the same time being a participant, new vistas of human behavior and understanding are visible. An increased awareness of our own basic assumptions and frame of reference might even reveal that we, too, have blind spots. Herein lies real self-education and a potent incentive for change and improvement.

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[2] Cantor, Nathaniel, Dynamics of Learning, Buffalo, N.Y.: Henry Stewart, Inc., 3rd ed., 1956.

PROBLEMS OF COMMUNICATION

A group discussion is only as successful as its communication, for the best ideas die if they cannot be expressed, and the best expressed ideas die if they are not listened to or assimilated. The total communication process, which involves the underlying foundation of thinking, on which are built the receiving skills of reading and listening, and the transmitting skills of speaking and writing, is far too complex to be treated more than superficially here. But we should at least be aware of some of the problems and some of the reasons why communication can break down. The three principal barriers to successful communication which we shall examine are: (1) differences in people; (2) our use of language; and (3) inattention (particularly when it comes to listening).

Before we analyze the barriers, however, it would be well for us to think about the fact that not all messages are spoken or written down. Actually, we do not have the choice as to whether or not we shall communicate. Even if only two people are present in a room and aware of each other, they cannot avoid eliciting meanings in one another. We've all been present in discussion groups in which one or more members were silent; but we would have made a mistake if we let their nonverbal participation fool us into thinking they were not communicating. Their very silence was a message which we may or may not have interpreted correctly. They were, no doubt, communicating certain messages by their physical behavior, as well.

It is important, therefore, to think of the communication process as the whole spectrum of intended and unintended messages, as well as of speaking, writing, reading, listening, and nonverbal signs. Another way of looking at the communication process would be as the act of eliciting meanings which are already present in the other person, instead of a simple pouring of information from one head into another. You can't put facts or ideas into words and simply hand them over to someone else. Rudolph Flesch explains that there must be an emotional bridge which makes the other person respond to the point where he wants to receive the facts and ideas.[3]

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[3] Flesch, Rudolph, How to Make Sense, New York: Harper and Brothers, 1954.

Differences in people

It is an old maxim that we are all alike under the skin and, in many respects, notably our physical composition, the maxim holds true. But where we differ markedly is in the realm of our beliefs, feelings, hopes, desires, fears, attitudes, and reactions. Since none of us has had (or could possibly have) exactly the same combination of heredity, temperament, environment, and experience, we have become individuals as different from one another as our fingerprints indicate. We are thankful to be individuals distinguishable from the masses, and, although we find it necessary to conform to the practices of groups of other individuals for the sake of law and order and social betterment, we do our best to "be ourselves."

In being ourselves, we have developed certain ways of responding and reacting to people, ideas, and conditions. Isn't it true that when we say we "know" someone, it means more than that we would recognize him if we met him on the street? Doesn't it also mean that we, from our experience with him, can predict how he will respond and react? But acquiring this ability to predict his actions and reactions has taken us a long time, and we are continually being surprised by the behavior of even those we think we know best. Finally, we recognize that getting to "know" someone well enough to predict his next move accurately under all circumstances is an impossible task.

When we take time to think about it, we remember the subtle differences that make us individuals and the impossibility of being certain how the other person will think or feel. (And we resent it when people take our reactions for granted.) Yet, most of the time, we fall into the trap of thinking of other people as mirrors of ourselves. If an idea is clear in our minds, we assume that it is equally clear in other people's minds; if we believe that certain actions are morally or humanely wrong, we assume the other fellow not only worries about these actions as we do, but to the same degree!

Because we assume that others believe as we do, we often base our attempts to persuade on inaccurate premises. We may claim to be tolerant of all viewpoints, but around a discussion table fail to account for attitudes and beliefs different from our own. Too often, we fail to accept people as they are, and expend useless energy trying to reshape them "as they ought to be" (according to our own image, of course).

The successful communication is directed outwardly toward the recipient of the message, not inwardly toward the sender. When we speak to our fellow discussants, we should ask ourselves, "What will it mean to them?" and not "What does it mean to me?"

Our use of language

Not only the thought, but the language in which it is expressed, needs to fit the person or persons for whom the message is intended, rather than ourselves. Because people's lives have shaped them into distinct individuals, they have acquired different vocabularies. They react in peculiarly personal ways to their own and others' words. S. I. Hayakawa says there is no word in any language which means exactly the same thing to any two people.[4] Yet, just as we tend to imagine other people are thinking and feeling as we do, we attribute the same vocabularies to them--forgetting that meanings are in people, not in words.

David Berlo, in his book, The Process of Communication, refers to the "I told them" fallacy:

> In an industrial organization, the supervisor continually writes memos to his subordinates, but his employees do not do what he wants them to do. He cannot understand why they did not get the meaning. If you ask him what the problem is, the typical reply is, 'I can't understand what's wrong with those people--I TOLD THEM. You just can't get decent help these days....'
>
> Whenever you hear someone say 'I TOLD HIM' you can assume that he believes that meanings are in words and that communication consists of finding the 'right' words--and sending them to the receiver. If the receiver does not understand the words, the source says something of the order, 'I can't give him understanding, I can only give him information.'[5]

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4 Hayakawa, S. I., Language in Thought and Action, New York: Harcourt, Brace and Company, 1949.
5 Berlo, David K., The Process of Communication, New York: Holt, Rinehart and Winston, Inc., 1960.

Haven't you had the experience of listening to two people argue in a hopeless circle, only to discover they had been in agreement all along? A definition of terms showed they were in complete accord on the concept, but were using different names for it. On the other side of the coin, people say, "It's only a matter of semantics," to brush aside a disagreement. Actually, all communication and all discussion are matters of semantics, and the harder we work to define and to clarify, the more successful we shall be.

It sounds ridiculously obvious to say that we cannot effectively discuss something unless we know what it is. Nevertheless, many an inexperienced discussion group has discovered at the end of its allotted time that the reason the participants could make no progress was that the language in which the discussion topic was stated was unclear and had been interpreted differently by the individual discussants. So, in effect, the group members were not all discussing the same topic.

Even the simplest terms need defining out loud, as well as to oneself. For example, a group might be trying to develop a set of criteria or standards for the selection of juries. The group leader might assume (erroneously) that everyone knows what a "jury" is. But what a difference it will make to the discussion if the group, before beginning the actual discussion, agrees that it is going to talk about this specific kind and size of jury, and not the whole spectrum of possible jury situations. Similarly, the word "selection" is familiar enough. But there is a vast difference between the selecting of jurors that is done by the county clerk, by the lawyers involved in the case, by the judge, and by the individual himself!

It's not enough, then, to know what we're talking about. Our definitions and use of language should reflect our concern that others should know what we're talking about and our recognition that any assumptions of understanding are dangerous. Rather than take any meaning for granted, the good discussant will continually clarify orally and, as often as necessary, ask others to do so.

Inattention

Paying attention is hard work. Giving one hundred per cent concentration to any task is difficult, but much more so when we try to listen. "Going in one ear and out the other" is simply another way of

saying that we may hear with our ears, but we have to listen with our minds.

No one ever gets any meaning out of anything except as he reacts to it. In order to understand how a listener gets a speaker's meaning, it is important to remember that words can be the same as deeds and feelings are as important as facts. The listener is not limited to the easily observable type of responses; he is also free to respond by talking to himself. The speaker utters a sentence and, in the brief pause between that sentence and the next, the active listener, who wants to understand and retain, speaks a sentence to himself which is, for him, the speaker's meaning. Even while a speaker is in mid-sentence or mid-thought, there is time to categorize, examine, and weigh his evidence and reasoning, and the effective listener does all this, while at the same time relating what he hears to his own private world of past experience. [6]

Rebecca West's "intersecting monologues" result when people in a group do not listen to each other, but merely wait for someone to pause for breath so that they can make a contribution to which none of the others will listen. Good discussion depends as much on good listening as it does on any other factor, for nothing is accomplished if the discussants listen only to themselves.

It is gratifying to communication teachers to learn that more and more elementary school systems are recognizing that listening is not a skill with which we are born, but one that should be taught, along with the other communication areas of speaking, writing, and reading. Because our attention span for one hundred per cent concentration can be measured only in seconds, those of us who have not had the benefit of courses or special training in listening must at least recognize that listening is hard work. It takes effort to concentrate and resist distractions, both external and internal.

Since human lapses are apt to occur even when we are doing our

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[6] Ralph Nichols says a major cause for ineffective listening is that we do not capitalize on the thought-speed advantage, which is four times faster than average speech.
Nichols, Ralph, and Leonard A. Stevens, Are You Listening?, New York: McGraw-Hill Book Company, Inc., 1954.

best, it is important for us to do all we can to help our listeners to listen well. For example, we may repeat or restate our major points if it appears that attention has wavered; we shall keep our contributions from being unnecessarily long and involved; we shall use such signposts as "I think there are three major points here," and list them one, two, three. By the same token, if the lapse of attention has been on our part, wouldn't it be better to admit to being "tuned out" at a critical time and ask for a restatement rather than try to bluff through? This avoids the embarrassment of offering a good idea which someone else has already proposed.

We are most helpful to others when we actively and sympathetically listen to them, in ways that encourage them to express themselves well. When we listen to understand, we listen without preconceptions and prejudgments. We keep our own need to be understood from coming between us and the other person we are trying to understand.

In summary, the communication process, which is the heart of discussion, is a blending of that incongruous twosome, art and science. It requires alertness to potential misunderstanding and misinterpretation. It demands a sensitivity to the differences in people and their varying abilities to listen and to express themselves.

TOOLS FOR EFFECTIVE DISCUSSION

Determining the goals

In order to put our work in any discussion group into meaningful focus, we need to know why the group was formed, what the reasons are for our being a part of it, and what we may expect from our participation. Group goals and personal goals (both the publicly stated and the private ones) may not be so obvious or so simple as they appear at first glance. Sometimes we find, after attendance at several meetings of a new group, that the group's goal wasn't at all what we had expected, and, depending upon our satisfaction or dissatisfaction with the real goals, we may or may not continue to attend. Perhaps we join a group with one personal goal in mind and find, after more experience with the group, that we are actually working toward new and different goals.

Whether or not we change our view of the group's or our own goals during the life of the group is not a critical matter. The aspect that is critical to the success of our group is a personal examination of our own goals and then a joint examination with fellow group members of what we all expect from the group. A frank and specific discussion of aims and purposes should be conducted early in the group's existence. What we agreed on should be kept in front of us as a reminder and an inducement toward achievement. Equally important is that, throughout the life of the group, we should regularly reevaluate our aims and purposes.

Preparation

When we take part in a class of any type, we are naturally admonished to study and keep up with our homework. Just as with a bank account, what we take out can only be in proportion to what we put in. But when the learning is to take place by discussion, our preparation takes on new meaning and importance. In a learning discussion group, we find we have a responsibility, not only to ourselves, but to the other members of the group. Everything we say (or fail to say) has some effect on the thinking of every other person. [7]

One of the first steps in our preparation is to relate ourselves to the group and adjust our personal point of view to the job at hand.

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[7] Keltner, John W., Group Discussion Processes, New York: Longmans, Green and Company, 1957.

Then it is necessary to gather and organize the necessary information.

Evidence

The process of selecting pertinent data from all the reading and thinking we have done and from the personal experience we bring to our discussion group takes practice. We obviously can't make notes or outlines, or attempt to classify every bit of information we have on a subject, so selection and organization become the keys. For the purposes of this project, we shall have study guides and study questions to point the way. In addition, it will be of help to train ourselves to be alert to the possibilities of using other material we come across. Newspaper and magazine articles, as well as books not on the assigned reading list, are excellent sources. They may be brought to the class as they are, or it might be more practical to prepare an abstract or brief summary of the major points which may have a bearing on the discussion.

Chances are, we shall all have more ideas and evidence at hand than can be used in the time allotted. And we must guard against the temptation of leaping into the discussion with our favorite bit of reading or research, even though it has no direct bearing on the topic being discussed at the time. The trick to successful use of evidence can be summarized in the following brief steps (although they do not have to be followed in this order): (1) Wait until you are sure the information you are about to contribute bears directly on what is being said at this precise moment; (2) Document the source of the material you have (the group will be better able to evaluate the evidence if they know such things as who wrote or said it, when, under what circumstances, and what gives the author the right to be quoted); (3) Read the quotation or paraphrase it in your own words; (4) Explain how you feel about it to further help the group evaluate it; and (5) Show how it relates to the topic under discussion. Point five is particularly important and is the step most often overlooked by users of evidence, who assume that the relationship is as obvious to everyone as it is to them.

Evidence gathered and used in this manner can be invaluable to a discussion group and can help it to avoid "pooling ignorance." But, even though it may not be possible for us to share the results of all our research, we have the satisfaction of knowing how beneficial it was to our understanding of the discussion.

Problem-solving steps

We hear a lot of references to "reflective thinking" and "problem-solving," which are essentially names for the same process of working through a problem to a solution. Although this process is not always applicable to a study group that is more interested in sharing knowledge than in solving problems, knowing what the steps are may prove useful.

Many teachers and writers in this field have evolved their own versions of John Dewey's classic problem-solving steps and each person may want to make the adjustments necessary to fit the situation and the problem. All versions depend basically upon the following sequence:

1. Location and definition of the problem
2. Analysis of the problem
3. Suggestion of possible solutions
4. Discussion of pros and cons of the possible solutions
5. Selection of the best solution or solutions and testing for feasibility. [8]

Reasoning

Although we know that it is almost impossible to separate our reasoning process from our emotions and that most of our speaking and actions are a result of both, the successful discussant continues to work toward improving his thinking powers and controlling his emotional reactions.

Although it is helpful to understand thought processes and to be able to analyze syllogisms so that we can immediately spot fallacies, for our purposes here, we shall concentrate on only one of the most common problems: learning to distinguish a fact from an inference. We shall define a fact as something verifiable, something that most educated people accept as truth as of now. An inference is a "leap in the dark"--a speculation, reasoning from the known to the unknown. [9]

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[8] Dewey, John, How We Think, Boston, Massachusetts: D. C. Heath and Company, Inc., 1933.
[9] Barnlund, Dean C., and Franklyn S. Haiman, The Dynamics of Discussion, Boston, Massachusetts: Houghton Mifflin Company, 1960.

We may infer a woman's wealth and social position from the handsomeness of her clothes; we may infer, from the structure of the land, that a prehistoric glacier existed there.

But our human tendency is to mix up the inferences we have drawn with the verifiable facts. The classic example used by Irving J. Lee points out that, if we see the doctor's car parked in front of someone's house, we are apt to infer that a resident in the house is ill; but, perhaps, the doctor had a flat tire or is paying a social call.[10] If we see someone carrying a suitcase, we infer he is going on a trip; but, perhaps, he is using the suitcase to transport articles from one place to another, or is taking the suitcase somewhere to be repaired.

We are only too ready to accept the first answer that occurs to us, without pausing to consider that there are other possible answers. The problem is magnified when we make judgments based on our faulty reasoning. If we ask a friend to do us a favor and he gives us an explanation of why he can't, we might think to ourselves, "That's no reason; he just doesn't want to help me." Before we know it, our feelings about the inferences we have drawn from the facts become, in our minds, the indisputable facts themselves.

We all need to work harder to develop the newspaperman's ability to report the facts on the front page and express his feelings about the facts on the editorial page. If we were forced to go back over the path that led us to some of our firmest convictions, we might be dismayed to discover how much is based on unproven inferences, chance comments of family or friends, and influences so subtle we were not aware of them at the time.

If we have done all we can to clarify our own thinking processes, we are in a better position to understand and evaluate those of our fellow group members. We need to be both tolerant and critical--tolerant of the human tendency to mix fact and inference and allow emotions to affect our reasoning, and critical of decisions that have been based on unsound premises or reasoning. Discussants will find it helpful to develop the habit of the kind of critical analysis that does not automatically accept every printed or spoken statement, yet, at the same time, gives its author the benefit of the doubt when it comes to intention.

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[10] Lee, Irving J., Language Habits in Human Affairs, New York: Harper and Brothers, 1941.

Parliamentary procedure

Some people feel that no group can operate effectively without parliamentary procedure. Others feel it becomes an end in itself, rather than the means by which a group moves forward.

The larger the group and the more complex the job it must do, the more important parliamentary procedure becomes as a useful tool. But, for the purposes of a learning discussion, in a small informal group that has a capable discussion leader whom the group trusts, parliamentary procedure has little value. If the proper, free, informal atmosphere has been established and can be maintained, we shall not need to rely on parliamentary procedure or any other strict set of rules.

GROUP DEVELOPMENT

Group maturity

Despite the fact that a group may be composed of knowledgeable and able people, it may have difficulty in developing a cohesiveness and character that permit its members to work effectively together. These are symptoms that the group has not yet evolved as a group or become "mature." As with individuals, groups may or may not have the capacity to grow and mature, and, again as with individuals, chronological age does not automatically guarantee maturity.[11]

In order for a group to become mature, it needs a definite and significant goal, opportunities to meet regularly, and the chance to achieve progressive successes. The way in which and the speed with which groups achieve maturity depend upon such illusive and changeable factors as the individual personality of the members involved, their commitment to the group's goal, and their interdependence. Other matters which have a bearing are group size and continuity.

Whether or not your group becomes mature as quickly as you would like (or even at all), therefore, cannot be predicted in advance. If we all work toward providing optimum conditions for growth and achievement, we have done all we can.

Forces of group dynamics

Although this term, "group dynamics," has been bandied about in a way that implies it refers only to techniques for handling and controlling groups, we are using it here to mean the forces that inevitably exist when human beings interact. Our study and work in the learning group will be more effective and enjoyable if we understand what these forces are and what implications they have for us as individuals and for the success of our group.

Among the many definitions of the term "dynamics" is "active,"

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[11] Harnack, R. Victor, and Thorrel B. Fest, Group Discussion: Theory and Technique, New York: Appleton-Century-Crofts, Inc. (to be published January, 1964).

as opposed to "static," and it is this sense with which we are concerned in discussion. We have already stressed the importance of understanding how people differ from one another. The forces of group dynamics are the result of the interweaving of these differences into interactions and relationships.

Harold Zelko lists the following among the considerations that make up the science of discussion dynamics:

1. The individual backgrounds of each member of the group
2. The status and position of each member
3. The emotional involvement of each member toward the subject
4. The relationships of the members to each other
5. The status and position of the leader in relation to the members
6. The leader-group relationship in relation to the subject and outcome
7. The relative amount of leader and group participation
8. The relative amount and type of participation of each member
9. The effect of certain leadership methods, tools, and characteristics on the discussion
10. The effect of physical surroundings on the discussion.[12]

Complex as it is, this list is still incomplete. But it serves to point out that what is meant by group dynamics is actually understanding people and their effect on one another.

Conflict

It is unfortunate that most of us have been taught to avoid arguing and that heated discussion is bad. We may consciously shy away from

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[12] Zelko, Harold, Successful Conference and Discussion Techniques, New York: McGraw-Hill Book Company, Inc., 1957.

certain subjects because we want to maintain a friendly atmosphere, or we may subconsciously try to deny the existence of conflict because it makes us uncomfortable.

Friendly atmospheres are important to our well-being--but so are arguments, because there can be no discussion without difference of opinion or viewpoint. There is no reason to discuss a subject on which people are in accord and understand each other. Discussion starts where agreement ends and difference begins.[13] Conflict is, therefore, not only beneficial to a discussion, it is vital.

There are many and varied sources of interpersonal conflict, some of which we have already discussed. Others we might add to the list are elements of frustration and insecurity; resistance to change; differing goals, values, and cultures; and, of course, many more.

Once we have recognized that conflict is an inevitable and welcome aspect of discussion, we can learn to handle and use it productively. One of the best means of counteracting the negative aspects of conflict is making certain that group members have opportunities to get to know each other in order to help build feelings of friendship and respect. When group members have built a foundation of rapport, it is far easier to keep the conflict centered on issues, rather than on personalities. If group members know and trust each other, they can say, in effect, "I like you; therefore, you know I am attacking your idea, not you."

If the group has not been able to establish a counteracting rapport, or if, for some other reason, it seems unable to handle internal conflict well, other measures can be taken. Stressing areas of agreement, pausing for self-evaluation, and a frank discussion of the problem are all possible means from which the group can select, depending upon the sources of conflict and the situation. Sometimes, temporarily skipping over an agenda item which has caused the group to bog down or postponing it until another meeting are the best solutions.

The more secure we are as individuals, the better able we are to recognize that at times we can be mistaken. With this open, nonbelligerent attitude, we ourselves are not only more receptive and adaptable

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[13] Cantor, Nathaniel, Learning Through Discussion, Buffalo, N.Y.: Human Relations for Industry, 1951.

to the change brought about by the acceptance of new ideas, but we are also better able to appreciate the other person's difficulty. Despite the fact that our learning discussion will be based upon certain specific subject matter, with which we shall deal in a systematic, rational manner, we should never forget how important are people's feelings and emotions to the way in which they think, react, interact, and express themselves. Developing a sensitivity to people and their needs is an all-important requisite to successful group discussion.

There is no easy answer to the handling of conflict; it will take the combined skills of the leader and all group members. But once we understand the nature and value of conflict, it is easier to make it work for us than against us.

HOW A SUCCESSFUL GROUP FUNCTIONS

In order for a discussion group to provide a satisfying and beneficial experience for its members, certain conditions must be present and certain functions must be performed. Both the leader and the participant should be equipped with the proper attitudes and the necessary tools for carrying out their respective jobs. The leader and the total group must understand methods of reaching decisions and of evaluating what they have done in their learning discussions.

We have already discussed the importance of establishing individual and group goals; of preparation; of evidence and reasoning; and of a congenial, informal climate. A comfortable, well-lighted, and well-ventilated setting has been provided. But beyond these aspects are the necessary jobs or functions which must be performed in order for a group to reach its goals. Although the leader of a learning group is in a key role to see to it that these functions are performed, an effective meeting is not achieved by one person talking all the time. The entire group must work together.

The following list of necessary functions, therefore, is the responsibility of the entire group and should be passed around among its members.

1. Get the meetings started. Introduce people. State, define, and limit the area of discussion.

2. Encourage participation by addressing questions to the group as a whole, as well as to individual members.

3. Encourage reflective thinking. Ask questions which call for information, evidence, and reasoning. Where ideas are ambiguous or difficult to understand, request illustrations or examples.

4. Discover areas of agreement and difference, and see that a balance of opinion is present.

5. Keep the discussion alive and moving. It must deal with ideas in some sensible order.

6. Give summaries to maintain logical progression.

7. Follow the discussion outline as closely as feasible, but not to the extent of stifling the discussion simply because an idea is presented out of order. A certain amount of freedom is vital to a successful discussion.[14]

In our early meetings, of course, we shall rely heavily upon the discussion leader to help us accomplish the purpose of the meeting; start and keep the discussion organized; stimulate, guide, and control the areas of discussion; make decisions; and keep records. It will be the responsibilities of group participants to develop a cooperative attitude and respect for other members, help shape the goals and decisions, and participate appropriately. The longer our group meets together and the better it performs, the less and less distinct will become the line between the leader's and the participants' responsibilities and functions. But at no time will the group leader lecture or give answers, for these defeat the purpose of trying to learn by the discussion or conference method.

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14 Adapted from Handbook of Speech Activities, Boulder, Colorado: Colorado State Speech League, University of Colorado, 1961.

SUMMARY

Taking part in a learning discussion is both an opportunity and a challenge. We are so conditioned to having someone direct and tell us, and give us the answers we seek, that participating actively in a learning discussion may be a new experience. In a new group, uncertainty, or fear of strangers or group disapproval may tempt us to sit passively and listen, rather than contribute. But the success of a discussion group depends on each member's willingness to participate freely, and his willingness to accept his share of the responsibility for the group's welfare.

Sometimes, "to educate" means "to add to" our knowledge and, at other times, "to change" our beliefs or behavior. To change requires an open and enquiring mind, a flexibility not often required in the kind of educating that involves merely adding new information. The result of genuine learning is a change in behavior. It is not enough to understand the principle--the test comes in applying it.

True and effective discussion demands an atmosphere in which there is both give and take, and the opportunity to experiment and to change. Each participant is eager, not only to contribute his ideas, but to secure the reaction of the others to his point of view, and, in turn, to listen to and understand their ideas. In the ideal discussion, each participant is striving to achieve the spirit of cooperation and mutual helpfulness. Each participant wants to learn and help the others to learn.

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PHILOSOPHIES AND STYLES OF LEADERSHIP

Our orientation to the concept of leadership is apt to be inextricably tied up with a person. We think of the President of the United States as the leader of his country; our employer or the head of any organization to which we belong is the leader to whom we look for leadership and the person we expect to follow. Yet the concepts of a leader and of leadership are quite separate. Leadership involves functions that must be accomplished if a group is to operate successfully, but they are not necessarily all performed by the same person. In fact, an examination of the typical list of leadership functions (see pages 176 and 177 of Part I) clearly demonstrates that it is not possible for one person to accomplish the entire list without help.

If the leader attempted to be alert to and to perform all the necessary leadership functions by himself, he would find he was talking far too much and the group would be far too dependent on him. Two of the leader's primary tasks, then, are to help individual group members to learn, first, to be more effective group members, and second, to learn to assume some of the leadership. The most effective leader establishes the kind of climate which permits both individual and group growth.

It is true that leadership cannot be completely understood without placing it in the context of the particular group with which we are dealing. But to increase our grasp of the concepts of leadership, let's consider the following general definitions by recognized authorities:

> The leader may be the permanent chairman of a continuing group, the appointed moderator of a temporary group, or one who emerges during the process of discussion as the person giving leadership to the group. In any case, his basic function is that of helping the participants realize their full potentialities in solving the problem under consideration. [1]

> ... we see leadership as any significant influence which a participant brings to bear upon a group. [2]

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[1] McBurney, J. H., and Kenneth G. Hance, Discussion in Human Affairs, New York: Harper and Brothers, 1950.
[2] Barnlund, Dean C., and Franklyn S. Haiman, The Dynamics of Discussion, Boston, Mass.: Houghton Mifflin Company, 1960.

> ...the evidence suggests that leadership is a relationship that exists between persons in a social situation, and that persons who are leaders in one situation may not necessarily be leaders in other situations.[3]

> Leadership is the activity of influencing people to cooperate toward some goal which they come to find desirable .... It is not a matter of hypnosis, blandishment, or "salesmanship." It is a matter of leading out from within individuals those impulses, motives and efforts which they discover to represent themselves most truly .... Leadership is known by the personalities it enriches, not by those it dominates or captivates.[4]

We aren't born knowing how to be effective leaders or members of a cooperative, learning discussion group. But we can learn.

One place to start is in the examination of our own personal attitude about groups, leadership, and people. Let's think of leadership as a continuum from the rigidly "authoritarian" on the left of the scale, with "democratic" in the middle, and the permissive "nondirective" variety on the right. We shall define these points on our imaginary continuum as:

Authoritarian: decisions are placed in the hands of one man who is presumed to be in a better position to know what is best for the group.

Democratic: decisions are placed in the hands of the group, with the leader retaining the ultimate authority, particularly for procedural matters.

Nondirective: decisions for both subject matter and procedure are placed in the hands of the group, with the leader permissively responding to the group's needs and wishes.

The sociologist, Edward O. Moe, describes seven types of leadership behavior that are available to leaders. They, too, follow our continuum from authoritarian to nondirective, but identify seven rather than three points on the scale.

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[3] Stogdill, R. M., "Personal Factors Associated With Leadership: A Survey of the Literature," Journal of Psychology, 25, 1948.
[4] Tead, Ordway, The Art of Leadership, New York: McGraw-Hill, Whittlesey House, 1935.

1. Leader makes decision and announces it.
2. Leader "sells" decision.
3. Leader presents ideas, invites questions, and decides.
4. Leader presents tentative decision subject to change.
5. Leader presents problem, gets suggestions, makes decision.
6. Leader defines limits; group makes decision.
7. Leader permits subordinates to define limits and make the decision. [5]

When asked to identify our own philosophy of leadership, most of us would place ourselves on or near the middle of the scale. We would select a midway point if we believed that people were capable of (and needed to have a hand in) determining their own destinies and that their work in groups was no exception. We recognize that people need to have freedom in order to be creative. Because we have faith in people and in their ability to work together, we avoid the iron-fist approach on the left of the scale. Yet, remembering how slow and cumbersome is the process of group activity when there is a task to be completed by a deadline and no one seems to be in charge, we find it difficult to identify with the completely relaxed fist represented on the right. What is more, we know that there are times when (regardless of our personal preference) leadership must be exerted (and followed) if a job is to be done.

The types-of-leadership continuum we have described is a handy visual reference, but it becomes a rubber yardstick when we give consideration to all the potential variables: size and character of the group; type of leadership to which it is accustomed; personalities and goals of individual members; type of job to be done; the time available to do the job and so on. Each variable has a bearing upon the type of leadership necessary at the time. When we consider all these variables, we decide that the most important leadership quality must be flexibility.

Another way of thinking about types of leadership is to separate them into only two categories: group-centered and leader-centered. Richard Wischmeier conducted an experiment with the two types of groups and reported:

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[5] Moe, Edward O., "The Emotional Dimensions of Group Life," 12th Annual Summer Workshop in Leadership and Supervisory Skills, Adult Education Council of Metropolitan Denver, 1962.

It might be said that the group-centered leader was somewhat more successful in terms of the factors being examined in this study. The group-centered groups seemed more involved, had a friendlier atmosphere, were more cooperative and found it easier to make contributions. A large majority of the subjects also felt that the group-centered discussion was the better discussion. On the other hand, the subjects felt that the leader-centered leader did the better job. This apparent anomaly may be explained in two ways: (1) The leadership exerted by the group-centered leader was more subtle than that of the leader-centered leader. Thus, the subjects may not have been able to discern and evaluate the contributions of the group-centered leader. (2) The structure of the leader-centered role was more conducive to making constant suggestions, talking more frequently and providing more direction. These factors are more in line with the usual naive expectations of what constitutes valuable leader contributions. The subjects did not seem to be aware of the effects of procedural suggestions, silence and non-direction. This would suggest that the group-centered leader is not likely to receive much appreciation or recognition for his leadership services although he is likely to be more "successful" (in terms of involvement, cooperativeness, etc.) in leading his group.[6]

In our discussion of leadership so far, we have considered only the concept of one leader and many followers. The differences covered have occurred in philosophies and styles of leadership, principally centering around the amount of control each kind of leader maintains. There is another type of leadership, however, that deserves consideration here, because it could easily develop as the most effective means for adult study discussion groups.

We are referring to the idea of more than one leader. This may take one of two forms:

1. Shared leadership

The leader may delegate certain responsibilities to members of the group, while retaining some of the leadership. Executive committees or sub-committees are examples. Another kind of

[6] Wischmeier, Richard R., "Group-Centered and Leader-Centered Leadership: An Experimental Study," Speech Monographs, XXII, 1, March, 1955.

shared leadership occurs when the chairmanship of the group is rotated among the members.

2. Leaderless

Each member of the leaderless group is both a leader and a participant, with no one person (or persons) in charge. Remembering our earlier comment about the difference between leadership (as a set of functions) and the leader (as a person), we need to understand that the leaderless group cannot be leadership-less if it is to accomplish anything.

The distinction is further clarified by Barnlund and Haiman:

> To operate without a leader is not really as foreign to our experience as the word is to our vocabulary. The difference between a leaderless and a led group lies in the locus of authority--in one it is concentrated in a single individual who has special status in the group, in the other it is shared by many persons of equal status. Both leaderless groups and those with a designated leader, however, may, or may not, have effective leadership.
>
> The "leadershipless group," on the other hand, is an anarchy. Without leadership there is no rapport among the members, no effective communication, no cooperative thinking, in fact, no group. When this occurs, and it sometimes does, it is because no one takes the initiative or has the skills to supply the functions of leadership. If this is the case, the group will not be improved automatically by naming someone leader .... At the first sign of failure or inefficiency they set up a cry for a leader, not realizing that it is not the lack of a leader that is causing their trouble, but the fact that they lack the skills necessary to conduct a successful meeting.[7]

Leadership functions

In the section, "How a Successful Group Functions," in Part I, we included a list of necessary functions that any group needs to have

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[7] Barnlund and Haiman, op. cit., p. 183.

performed, whether or not the initiative comes from the leader or the group. For the most part, these had to do with getting the job done--moving the group forward along its prescribed agenda.

What the successful leader soon learns, however, is that there is another set of leadership functions which must be performed and which are just as important as those that help handle the subject matter. This second set pertains--not to what a group knows or thinks about a subject--but to how the individuals feel toward the subject, toward each other, and toward the group's operation.

Some of these functions are encouraging, expressing group feelings, harmonizing, compromising, and standard-setting. Obviously, to perform these functions--and to help the group see the need for them and do something about them--requires sensitivity to people, their needs and desires. Some people have a natural knack for helping others; some have to develop this skill. The most successful groups are those in which several or all members possess these insights and abilities. [8]

Summary

The foregoing definitions and concepts help us to see that there is no easy way to pinpoint leadership. It is fluid and dynamic and permits of no ten-easy-lessons approach. We also begin to recognize that to think of leadership only in terms of what the "chairman" or "president" does is to see only part of the picture.

How we proceed as the designated leader of any group or share in its leadership will be a product of our personal philosophy of leadership as influenced by the task at hand and the other variables discussed.

The implications of this broader concept seem to be that in our striving to become more effective group leaders, we shall be more successful if we:

1. Concentrate first on becoming more sensitive to the shifting needs of the group, and the psychological and personal needs of the individual participants;

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[8] For further details on the two types of leadership functions, see the "Task Functional Behavior" and "Maintenance Functional Behavior" charts in the Appendix.

2. Learn how to fulfill these needs; and

3. Help other group members to become more skilled in both steps one and two.

This functional approach to leadership means simply that the leader can recognize what needs doing and either do it himself or help others to do it. It is true leadership of this nature to which we refer throughout this material. In no instance, shall we advocate the idea that leadership means to "handle" or "manipulate" people.

UNDERSTANDING PEOPLE AND HOW THEY LEARN

The proponents of "progressive" education claim their students learn through experience, and that their present interests, needs, and emotions play a major role in their learning. Because they spend much time discussing, without teacher control or dominance, the learning appears to be slower. What the critics of this method don't realize is that, though slower, the learning is apt to be more complete and to be retained longer because the material is not only thoroughly discussed, it also pertains directly to the learners' lives.

Psychological needs underlie all learning. Each of us wants to be dependent and safe, but we also want to be independent and creative. We need to belong, to be liked and understood. But we also need to dominate. At the same time that we are attempting to balance and fulfill these conflicting needs, we are also trying to maintain a comfortable equilibrium. It is much easier to remain undisturbed and unaffected, but occasionally some external force compels us to react.

For example, suppose we are taking part in a discussion with close friends. No one has expressed a concept or opinion at variance with ours. We are comfortable and at ease with each other. Suddenly, someone makes a statement which causes us to sit forward in our chairs, because we find ourselves compelled to disagree. Our equilibrium has been disturbed, and it is at the point of dealing with and trying to solve the problem that learning takes place.

> Whatever else it may be, learning is change. We live in some sort of equilibrium with our environment, and in our continuous efforts to adjust to our environment, we learn. To make adjustments, we must change, and in the changing we learn to do and be something we were not before. But we resist change. Change requires effort. It requires the admission that answers which we once thought sound and satisfactory are no longer valid, and this often occurs in situations where we may have come to feel that yielding our authority or power, or admitting our limitations, inadequacies, or inconsistencies is debasing.... We resist change in part to avoid the pain of self-disapproval and social condemnation. [9]

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[9] Adult Education Association Leadership Pamphlet #5, How To Teach Adults, Chicago, Ill.: 1959.

In the authoritarian atmosphere, independence is blocked. What the teacher says is law and the student need only sit back, while remaining relatively undisturbed. All he has to do is accept the teacher's word. Under these circumstances, if he is disturbed (if he feels the urge to disagree, as in the foregoing example), he finds the safest behavior is to conceal this disturbance.

If, on the other hand, the teacher has established a permissive atmosphere which recognizes the existence and value of conflict, the overall effect and climate for learning are considerably improved. Under these conditions, the student feels accepted no matter what he says, and he has the security of being able to express his feelings and explore his problems without fear of reprisal and with the knowledge that he has the understanding and support of one whom he trusts.

Probably the most difficult problem for a teacher to overcome is the urge to "talk and tell"--to be accepted as the authority. It is difficult, and contrary to human nature, to permit others to think, feel, and act in ways that are relatively different from our own. But the teacher must remember that he is there primarily to stimulate and guide, and that learning, after all, is for the most part self-imposed. A lively discussion, even on a side issue, may be more valuable than the unquestioning acceptance of tested "truths." For, as we have previously discussed, we learn best when we are actively concerned with the subject matter.

Two types of leadership for study discussion groups

Fansler describes two types of discussion leadership that are applicable to adult groups. If the leader has a preconceived conclusion in mind, a predetermined end at which he wishes the group to arrive, he will steer toward that end. This has been called the "developmental" method and is a good vehicle for indoctrination and the dissemination of information of all kinds. It is often necessary, particularly when we study a new area, to have an expert, who will isolate a new idea from a mass of material, state it clearly, and leave it with us to mull over at home until the next meeting.

But, as we go more deeply into the subject, the need for this guidance grows less and the need for talking over new ideas increases. As we begin to fit the new knowledge into our individual lives, a non-directive policy on the part of the leader is more desirable.

For the other general method of conducting group discussion, the "excursive" type, the leader attempts very little guidance, having as his purpose only a general exploration of the topic from as many angles as possible with no set conclusions to be reached. The leader will ask open-ended questions and encourage the individuals to talk to the group, rather than just to him. He will summarize the progress of the discussion from time to time. With this method, the leader's attention is mainly taken up with (1) helping the individual to clarify his own thought and communication of that thought, (2) developing a spirit of cooperative helpfulness within the group, and (3) stimulating the desire for increased knowledge through discussion, reading, and study.[10]

[10] Fansler, Thomas, Discussion Methods for Adult Groups, New York: J. J. Little and Ives Company, 1934. American Association for Adult Education.

AVAILABLE DISCUSSION TECHNIQUES

Restricted time will undoubtedly prevent the use of all but the most traditional discussion techniques. Individual reports and the free interchange of ideas will be the basis for most meetings. We shall, probably, also make use of audio-visual materials.

It is important, however, for discussion leaders to know about other means and to be able to initiate their use whenever it would be to the group's best interest. Time taken to develop and improve discussion techniques should never be considered as "stolen" from the subject matter, because neither the process nor the content of a discussion can stand alone. Whatever is done to improve one will improve the other.

1. Role playing

Role-playing is a simple drama in which two or more people act out a situation relating to a problem or ideas which a group is considering. Either the leader or the group can choose the situation and define the characters. But no one memorizes a part. Conversation is spontaneous. Role-playing problems often involve several people with different ideas. By acting out the situation, both the "actors" and the rest of the group have a better chance to analyze the problem. They can examine points of view and think through the way the role-players reacted to each other. Seeing the situation unfold before their eyes makes it easier for the participants to understand.[11]

2. Brainstorming

A technique that is particularly useful, when solutions to a problem are sought, is brainstorming. It helps counteract the human tendency to stifle creativity by being too critical, too soon, since it looks for quantity of suggestions, first, and quality, second. It also makes use of the contagion of good ideas. Here are the rules for brainstorming: (1) Anyone may contribute an idea. Talk out whenever you get an idea, no matter how naive it may seem. (2) No criticism or evaluation is permitted. Questions or comments only distract from the purpose of the meeting. (3) The more ideas, the better.

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[11] Liveright, A. A., "Role-Playing in Leadership Training," C. G. Browne and Thomas S. Cohn, The Study of Leadership, Danville, Ill.: Interstate Printers and Publishers, Inc., 1958.

Even a bad idea may provoke a better one from someone else. (4) Ideas can be edited later. Some suggestions can be combined, others improved on.[12]

3. Buzz groups

Sometimes the most effective means to accomplish the group's task is to divide the group into smaller subgroups. These have been called by various names, such as "buzz session," and "Phillips 66." Each group may be given a different task, or all may work on the same problem and report back to the total group.

4. Public or formal discussion forms

Study group members may want to devote a discussion period to one of the formal styles and/or invite authorities or experts to present material in one of these forms:

A. The panel is one in which a small group of people consider a topic freely among themselves in front of an audience.

B. The symposium is an exchange of ideas among several participants with a larger audience, in the nature of prepared formal talks made by each participant on some phase of the general topic.

C. A public discussion becomes a forum when the audience is given an opportunity to take part. Usually, a moderator is on the platform to handle questions and statements made from the audience.

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[12] Report of the Proceedings of the Third Annual Creative Problem-Solving Institute, Buffalo, N.Y.: University of Buffalo, 1957.

IMPORTANT FACTORS THE LEADER OR LEADERS MUST PROVIDE

1. **A clear, consistent leadership style**

Whatever kind of leader we decide to be, it is important that we be consistent, so that group members may know what to expect and what they can count on. We must avoid taking sides; we must see that all points are aired; and it is up to us to see that fair summaries of all sides are made regularly. Since we grow and learn from our own experience and not that of others, it is important for the leader to recognize that what the group feels it wants to know is of far more concern than the leader's knowledge. Members of a study discussion group need to be helped to find the answers to their own questions.

2. **A record of what the group discusses**

We have all had the experience of participating in a group and feeling that it was just a bunch of talk and nothing was accomplished. Had someone summarized for us the major points we had discussed, and the areas of agreement and disagreement, we might have had a better feeling about the group and our part in it. Whether the note-taking is done by the leader or an official "recorder" (or both), it is a necessary and rewarding activity. For maximum effectiveness, the recorder should be allowed time at the end of each session to read his notes aloud and make changes suggested by the group. This insures that the notes reflect group consensus, rather than one person's version of the proceedings. The recorder's notes, as approved by the group, should then be reproduced and distributed, so that each member has a copy to refer to at the beginning of the next session. By reviewing the report at the beginning of the next session, the group is reminded of its accomplishments and of the material yet to be covered.

3. Goal-setting

A certain amount of goal-setting was established by the very fact that the group's participants agreed to take part. The first session or orientation meeting is the place in which to openly discuss and reshape both the individual's and the group's goals. This is not enough, however. Throughout the life of the group, it is important that goals be reexamined and reevaluated.

It is the leader's responsibility to help both the individuals and the group as a whole achieve satisfaction from the job at hand. It is a wise leader, therefore, who involves the group in agenda-setting and who occasionally takes a "problem census" in order to determine levels of involvement, commitment, and satisfaction.

4. Summaries

The importance of summaries has already been discussed in connection with the work of the group recorder. The leader should take full advantage of the summary as a way of helping the group see where it is, where it has been, and where it is going. One other factor: people tend to remember best what they hear last. What is said at the end of the meeting, therefore, takes on added significance.

5. Appropriate setting

Any group will perform better if its members are comfortable. But an appropriate setting is of extreme importance to a learning group. It goes without saying that people should be given comfortable chairs in a well-lighted, heated, and ventilated room. There should be enough ashtrays. There should be tables or chair-arms for writing space, and to spread out books and references.

In addition to these obvious requirements is one that may take some watching and some management. Can all participants in the group see and hear each other? It is an interesting phenomenon of group life that people tend to sit in chairs as they are placed, rather than move them. Whether the group is meeting in a conference room, a classroom, or a living room, it will be an important leadership function to see that chairs are arranged for maximum sight and hearing. If a close circle can be managed, the group will have an advantage from the start. It will be more apt to be informal and involved. If facilities do not permit a circle, keep the arrangement as close to a circle as possible, and try to avoid formal rectangles or U- or T-shapes.

Placement of chairs and the people in them can have subtle influences. The nondirective leader, for example, will avoid a chair that is too centered and that might force him into too much prominence. He will also avoid a large or throne-like seat. Be very careful that no participant--such as a latecomer--is sitting outside

or behind the circle, because he will subconsciously feel left out and that his ideas are unwanted.

6. Consistent procedure

Discussions are apt to take unpredictable turns and the more we can stabilize procedural matters, the better we can counteract feelings of uncertainty and insecurity. We have agreed upon a time to begin and one to end our meetings. Let's stick to them. If the group is having a lively discussion at the end of the period, we should mention that our allotted time is up and those who must go can do so. At the same time, we should encourage those to stay who would like to continue the discussion. This procedure prevents the abrupt cutting off of good discussion; while, at the same time, it lets the people leave who need to, without feeling guilty.

Whatever procedure has been established for recording, for reproducing of materials, for going over lesson plans, for turning in assignments, and so forth should be made clear from the beginning and followed faithfully. Time should not have to be spent on procedural decisions that can be routinized after the first meeting.

SOME PROBLEMS TO ANTICIPATE

Each group is a separate entity, and how it evolves and what problems will be involved in its maturation cannot be accurately predicted in advance. There are certain problems, however, that are fairly common to groups everywhere.

1. Getting started

Inexperienced leaders worry about the best way to get started, and with good reason, since the opening of the first meeting and all meetings after that may establish patterns of performance and expectancy that are difficult to change. Later, we shall recommend procedures for the first meeting of the new group; for now, let's consider some problems involved in getting each regular meeting started.

With study material and discussion questions regularly provided for each session, the "how to get started" problem soon takes care of itself. In the beginning, however, when the group is still unsure and unstable, there may be a reluctance to be the first to participate, and skilled leadership will be required to get the group moving in the right direction.

Here is where the open-ended question is extremely valuable. Such a question can be asked of the group as a whole and, if it is greeted by silence at first, the leader should avoid the temptation to leap in with something like, "Well, I think that ...." The silence may seem long to the overly nervous, but chances are that time is being spent on thinking and that, in a few more moments, someone will attempt an answer; from then on, the discussion usually moves forward easily. It will be wise for the discussion leader to have a series of key questions in mind that will stimulate interaction among the group. These questions can profitably be personalized (for this group, not these specific individuals) and phrased so that they will help the group adapt the more general study questions in the guide.

Another means of getting started is to plan a question which will require a brief answer from each one present. "How is this problem handled in your school?" "What has been your experience with this aspect?" are possible examples.

Once that first silence is filled and once the group realizes that the leader will encourage and seek ideas without judgment, a good beginning has been made.

2. Regulating participation

Just as democracy means equal opportunity, not necessarily equal ability, our aim is not to insure that each group member participates at equal length, but that he has the opportunity to do so. Harnack and Fest suggest three objectives for balancing participation: (1) To bring out the total resources of the group; (2) To enable everyone to feel psychologically a part of the group's activity; and (3) To insure that the attempts of a minority are not brushed aside or ignored by the "tyranny of the majority."[13]

The monopolizer and the nonparticipant, in various forms and degrees, are present in almost every group. There are no "tricks" to regulating their participation and the best advice for any leader is to do his best to find out why people are over- or under-talkative. If we try to understand the reasons, what these people need and seek, and do our best to help them, we shall be enabling them to regulate their own participation. The leader needs to listen sympathetically, and, if necessary, create opportunities to meet with such people outside the regular meeting time. We also need to be hypersensitive to the signs that people would like to enter the conversation. Unless we are alert to all such signs, worthwhile contributions from less vocal people may be continually cut off by the more vocal.

3. Handling conflict

Referring back to Part I, we recall that conflict is both inevitable and valuable to group discussion. It is up to the leader to make it productive, rather than destructive.

Traditionally, there are but three ways of dealing with conflict: through force, arbitration, or integration. Keltner says:

> Of these, the only reasonable way in discussion is through integration, one of the basic functions of democratic

[13] Harnack, R. Victor, and Thorrel B. Fest, Group Discussion: Theory and Technique, New York: Appleton-Century-Crofts, Inc. (to be published January, 1964).

leadership in discussion. It is the process of finding agreement and of eliminating external and internal elements of conflict.

... From our analysis of competition and conflict, we can state a few simple principles:

1. Find out if the conflict actually exists as a set of mutually exclusive positions. In many cases it does not.
2. If it is a real conflict and either one or the other position must be accepted, get the issue squarely before the group and get a decision with the right of the minority always protected. It is important for us to note here that we are using "real" conflict to refer only to those situations where the goals or principles are not inclusive of one another, or where the people involved cannot be brought to agree on some other position that is equally valuable to the group.[14]

In summary, conflict should be encouraged, rather than stifled or ignored. It can often be the best means of drawing out all ideas on all sides of an issue. Conflict should not be allowed to rule the group, however. It should remain a means, rather than an end in itself. The leader needs to see that the positions are fairly stated, then try to integrate them into a group position. If he is unsuccessful, he should call on the group for help with this problem. If the group finds it cannot resolve the issue in conflict, it should admit the presence of divergent views and go on to the next problem. Agreeing to disagree is sometimes the only solution.

4. Keeping moving--but on the track

The clock, too, imposes a tyranny on a discussion group. There never seems to be adequate time. The leader's job is to help the group cover the agenda within the allotted time, without seeming to railroad decisions.

It takes both sensitivity and skill to provide full exploration of an idea and sense the right moment to bring the group to a conclusion and move on. Once again, there is no easy answer here. Alertness to such factors as one individual's urge to probe more deeply, as opposed to another's inattention and restlessness, and doing our best

[14] Keltner, John W., Group Discussion Processes, New York: Longmans, Green and Company, 1957.

to balance these needs are the best measures, under most circumstances.

It is important, too, for the leader to recognize those times when digression is beneficial. A too strict adherence to the agenda may cause hard feelings and frustrations.

5. Reducing the group's dependence

Any new and inexperienced group would rather be handed answers than evolve their own. It will be up to the leader to continually turn attempts to seek answers back to the group. "What do you all think about this?" is one means of avoiding a direct answer. Helping group members to assess group needs and learn how to fulfill them will mean a gradual reduction of the group's dependence upon a single leader.

After the group has become organized and has functioned a while, the leader might try letting the group meet without him. If they are able to spend a profitable time under their own guidance, the leader has obviously done an effective job of allowing and training the group to share leadership functions.

(For further suggestions on ways to deal with the five preceding leadership problems, see "The Role of the Discussion Leader," in the Appendix.)

WAYS TO CHECK EFFECTIVENESS

The following list of questions can serve as a checklist to which the leader should frequently refer. It also can be used by more mature groups to evaluate themselves. The answers to these questions represent symptoms of existing problems or, sometimes, trouble ahead.

1. Is attendance regular?
2. Are people prompt?
3. Is there a mood of expectancy at the beginning of each meeting?
4. Are people, for the most part, in good humor?
5. Is the general attitude one of helpful cooperation or competitive individualism?
6. Are interest and attention genuine or forced?
7. How much does the group accomplish?
8. How does the group feel about its accomplishments?
9. How much reading, practice, study, and discussion are done between sessions?
10. What is the quality of the questions that are asked?
11. Can the group function without a specified leader?

Self-evaluation of these and other factors by the group itself is often valuable. Is objectivity possible? How do individuals react when evaluations of the group are made? If the group is having trouble functioning effectively, an outside consultant or observer can be sought to offer objective reactions and suggestions.

PROCEDURES FOR FIRST OR ORIENTATION MEETING

Individual discussants need ample opportunity to get acquainted on an informal conversational level, before they settle down to work together. Provide name tags, on which first names, or the nicknames by which people prefer to be called, are printed in large letters. Allow time in the schedule for each person to introduce himself briefly, describing such things as the work he does, and where, and--if he cares to--some of the problems he has that prompted him to take part in a study discussion group. Before the group convenes, or during the break, ample time should be provided for additional informal getting acquainted among smaller segments of the main group. Refreshments are always an aid to informality.

A frank discussion of goals for the work of the group and for their individual application should be a paramount feature of the first session. Why are we here? What do we hope to get out of our participation? How can we apply what we learn?

Details of the procedures to be followed and opportunities to ask questions about the procedures or any other aspect of the program are very important. Here, we need to stress what will be expected of each individual and how his work will fit into the whole. We need to clear up variable matters, such as credit and the circumstances under which it can be earned, how assignments will be handled, and, generally, who is to do what, when.

SUMMARY

We have learned that discussion leadership is an elusive, ever-changing phenomenon. Just when we think we understand it, another baffling ramification appears. But the pursuit of excellence is both challenging and rewarding.

The material offered here has, of necessity, been only a beginning. It offers some directional signs and some warnings against pitfalls, but the actual road will have to be followed by the individual himself. We hope that some will find this material dissatisfyingly brief and will be intrigued enough to pursue the subject further with the aid of the bibliographies at the end of both Parts I and II.

Because discussion is conducted by human beings, it is best if we admit that it can never be a perfect thing. By the same token, there is no such thing as a perfect discussion leader. But we can all become more sensitive to the problems and more capable of dealing with them, if we keep on trying and profiting from our mistakes.

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POST-MEETING REACTION SHEET

1. How satisfied were you with the performance of your group? (check one)

_____ Very satisfied, accomplished a lot
_____ Fairly satisfied
_____ Slightly more satisfied than dissatisfied
_____ Slightly more dissatisfied than satisfied
_____ Fairly dissatisfied
_____ Very dissatisfied, accomplished nothing

2. What did you see as the main events in this meeting? (write in)

3. What seemed to you to help the group the most? (write in)

4. What seemed to you to hinder the group the most? (write in)

5. What suggestion do you have for improving the group's performance? (write in)

Taken from "Report of the 11th Annual Summer Workshop in Leadership and Supervisory Skills," Coordinated by Adult Education Council of Metropolitan Denver, June 8 - 11, 1961.

Member Behavior Required for Doing Group Work

	NAMES					
1. Initiating: Proposing tasks or goals; defining a group problem; suggesting a procedure or ideas for solving a problem, etc.						
2. Information or opinion seeking: Requesting facts; seeking relevant information about a group concern, asking for suggestions and ideas.						
3. Information or opinion giving: Offering facts; providing relevant information about group concern, stating a belief, giving suggestions or ideas.						
4. Clarifying or elaborating: Interpreting or reflecting ideas and suggestions; clearing up confusions; indicating alternatives and issues before the group; giving examples.						
5. Summarizing: Pulling together related ideas; restating suggestions after group has discussed them; offering a decision or conclusion for the group to accept or reject, etc.						
6. Consensus tester: Sending up "trial balloons" to see if group is nearing a conclusion; checking with group to see how much agreement has been reached.						

Taken from "Report of the 11th Annual Summer Workshop in Leadership and Supervisory Skills," Coordinated by Adult Education Council of Metropolitan Denver, June 8 - 11, 1961.

MAINTENANCE FUNCTIONAL BEHAVIOR

Member Behavior Required for Building and Maintaining the Group as a Working Unit

	NAMES					
1. Encouraging: Being friendly, warm and responsive to others; accepting others and their contributions; regarding others by giving them an opportunity or recognition.						
2. Expressing group feelings: Sensing feeling, mood, relationships within the group; sharing his own feeling or effect with other members.						
3. Harmonizing: Attempting to reconcile disagreements; reducing tension through "pouring oil on troubled waters;" getting people to explore their differences, etc.						
4. Compromising: When his own idea or status is involved in a conflict, offering to compromise his own position; admitting error, disciplining himself to maintain group cohesion.						
5. Gate-keeping: Attempting to keep communication channels open; facilitating the participation of others; suggesting procedures for sharing opportunity to discuss group problems.						
6. Setting standards: Expressing standards for group to achieve; applying standards in evaluating group function and production.						

Taken from "Report of the 11th Annual Summer Workshop in Leadership and Supervisory Skills," Coordinated by Adult Education Council of Metropolitan Denver, June 8 - 11, 1961.

THE ROLE OF THE DISCUSSION LEADER

Division of Adult Education
Department of Education
Schenectady, New York

When the leader hears or observes	he seeks to	using such words as
1. ideas	1. welcome, record, and relate them to the agenda if this seems necessary	1. a friendly, cordial, and encouraging manner - as a nod, smile, etc. - but as few words as possible. The fact of a contribution should be welcomed without judging the idea. If necessary to point out relationship, be brief. Note ideas on your outline. Be sure to pick up "out-of-order" contributions later.
2. confused or inexpertly worded ideas	2. to clarify by inviting a member to restate them or restating them himself, or by asking for definition of critical words	2. "Could you explain that a little more fully? or give an example?" "Would it make that a little clearer if we defined one or two words--for instance, _____?" "Is what you are saying this _____? or have I misinterpreted you?"
3. two or more ideas included in one contribution	3. distinguish the two ideas and propose separate consideration	3. "Are there, perhaps, two ideas in what you have just said--such-and-such, and such-and-such?"
4. ideas contributed which are unrelated to the agenda or subject	4. prevent consideration of the irrelevant idea without discouraging the member who contributed it, and return to the agenda	4. "This is one of a great many things we are all interested in; but we'll have to avoid getting too interested, or we'll never cover our agenda--isn't our topic really _____? Does someone have a point to contribute on that?"

When the leader hears or observes	he seeks to	using such words as
5. some important ideas are not being contributed	5. have the idea presented	5. "Does this have anything to do with the idea that _____?" "Can anyone explain the difference between the proposal which has just been made and _____, which some people have suggested?" "I talked with a taxi-driver recently who said _____. How does his idea impress you?" "Suppose you were faced with a case like this: _____. What would you suggest in such a case?"
6. fragmentary or incomplete ideas	6. hold the attention of the group at this point while the idea is developed more fully	6. "Let's stay with the point _____ has made for a minute." "Before we go further, can we add to the idea just suggested?" "Perhaps there's even more to be said on that point. Would you like to amplify it a little _____?"
7. wide divergence from the agenda	7. bring the group back to the agenda	7. "That's an interesting idea, but does it fit in our agenda?" "Right now we are at this point on our agenda. Would you agree that that point really belongs here (indicate later question)--will you remind us of it again when we get there?" (but call for it yourself) "Isn't this a point we should have considered back here (show where) --shall we take time now to consider it?" (defer judgment of group)
8. signs of inattention, lack of interest, or boredom	8. stimulate interest	8. "Can we bring this down to our own experience? Just how would these proposals affect us right here?" "Let's get some homely illustrations on this point..." "Isn't our discussion becoming a little remote? Could we restate the question this way ...?" "I heard an amusing story the other day that bears on this point..." (be sure it really does)

When the leader hears or observes	he seeks to	using such words as
9. evidence of lack of information	9. have necessary information introduced	9. "Mr. _____, who is our guest, has done some special work in this field. Could you supply this information, sir?" "_____, there is a World Almanac on that table. Would you look up the figures on that point?" "Won't this chart give us the data we need, _____? I think you can see it better than some. How does it apply?"
10. wasteful repetition	10. encourage the group to contribute new ideas or to move to another point on the agenda	10. "Do we need to recall the points we've already made?" (summarize) "Is this another example of the point _____ made a while back?" "Are we beginning to say (in different words) things we've already said? Do you think we have covered this phase of the subject--so far we have said (summarize)--is there anything different to add or are we ready to move along?"
11. the proper moment in time for transition to another agenda question	11. indicate progress to date in a summary and invite consideration of next point	11. "We have been discussing this question on our agenda--(point to or state), and our ideas seem to be these: (summarize). Are we ready now to move to the next question?"
12. significant consensus	12. call attention to it as an indication of progress in narrowing area of disagreement	12. "It appears that we are all agreed that _____. That narrows the subject for discussion down to _____. What do you think about that?"
13. significant disagreement	13. ascertain whether it is disagreement which can be reduced by further discussion or whether it must be accepted for the time being (as pending securing of new information, etc).	13. "We seem to have a difference of opinion on this point. Can we dig a little deeper to see why this difference exists? _____, what are your reasons for your position?" or "The point on which we differ seems to be _____, and I don't see how we can get the facts we

When the leader hears or observes	he seeks to	using such words as
		need on that tonight. Can we agree to disagree and move on to another aspect of the problem - for instance, what do you think about _____?"
14. signs of emotional disturbance	14. prevent the disturbance from spreading and resolve such conflicts as exist	14. "Can we look at this thing from another angle? For instance, suppose the situation was this (restate the problem in terms or a case more remote from the participants)." "Suppose we look at the question from the point of view of (some objective 3rd party)." "Is the issue as clear-cut as you two are making it? Can any of the rest of you suggest some in-between positions?"
15. signs of fatigue	15. relieve the fatigue	15. "Suppose we take time out for a smoke, There's a coke machine down the hall. Let's reassemble in ten minutes." "I think we'd all feel better if we took a seventh-inning stretch."
16. signs of authoritarian domination by one member of the group	16. build up the confidence and ability of the group to resist any domination	16. "Certainly every citizen's viewpoint counts on this. What do some of the rest of you think about it?" "Let's get a variety of ideas into the pool before we go further. What do the rest of you think?"
17. two or more people talking at once	17. be sure everyone gets to talk, but one at a time	17. "Just a minute--we don't want to miss any of this--but let's take it one at a time." (Call on one; then hold that idea in reserve and call on the other.)
18. opinions presented as facts	18. be sure that fact and opinion are clearly differentiated	18. "Can you give us the facts on which you base that opinion?" "Do you all agree with that opinion? . . . How do these opinions check with the facts we have?"

When the leader hears or observes	he seeks to	using such words as
19. a member of the group tries to involve him in controversy	19. maintain his position as an interested non-partisan	19. "Right now I'd like to get the ideas of all the group on this - perhaps some other time you and I can pursue this idea. What do the rest of you think on this point?"
20. members of the group attempt to treat him as an authority, teacher, or expert	20. maintain his position as a co-learner deferring to the wisdom of the group	20. "That's an interesting question. Does anyone in the group have an answer for it?" "I'd be interested, too, in knowing what the group thinks about that point."
21. a non-contributing member	21. encourage member to make some contribution	21. If the member is known by the leader to have the facts on a relevant point, call on him for that. Or, again, if the views of this member are known, introduce a comment closely related to them. Or, watch for signs of silent participation (nodding or shaking head, etc.) and, when appropriate, remark, "Mr. _____, you seem to agree with that, or don't you?" Or call on the member to perform a specific task, as consulting a reference book, or reading from a newspaper clipping. Almost anything that will require a timid person to speak out loud once in the group will encourage him to participate thereafter.
22. periods of silence	22. decide whether it is productive or nonproductive silence; in the former case, he does nothing; in the latter, he seeks to stimulate active discussion	22. "What firsthand experience do we have which is pertinent here?" "Do we need to recapitulate?" (Summarize and introduce a stimulating question.) "I heard one man say on this point"-- (present a real or manufactured quotation that is sufficiently extreme to provoke comment).

A SUGGESTED PLAN OF OPERATION FOR THE MODERN TEACHING OF SPANISH

These suggestions are designed to help interested persons organize and administer a group discussion course in The Modern Teaching of Spanish. Because each group and each location present unique problems, modifications and adaptations will almost certainly be necessary in this very general plan of operation. We can, of course, only suggest here some broad "limits" within which many variations are possible. Such variations within the suggested limitations are encouraged, however, because the success of your program depends a great deal upon the way in which you adapt the following outline to the needs and desires of your particular group.

I. Forming the group. A group of approximately twelve participants should be formed. A larger group is undesirable, since it destroys the intimate atmosphere required for the informal discussion that is the essence of our approach. A smaller group is preferable, but one of fewer than five or six participants reduces the stimulus provided by a broad exchange of ideas.

Not everyone understands group discussion processes. It must be made clear from the outset that learning under these conditions is possible only when each individual participant takes it upon himself to learn all he can about discussion techniques, as well as to contribute all he can to each discussion and to remain critically receptive to the ideas and comments of his fellow participants. An application form, requiring the potential participant to write a brief statement about his reasons for wanting to participate, is frequently helpful to the administrator in determining the degree of motivation and to the participant himself in fixing clearly in his own mind what he expects from the experience.

Although it is not necessary for all participants to represent the same school district, the fact that the participants all live in fairly close geographical proximity is of great benefit in permitting them to discuss problems with each other outside of group meetings. Furthermore, particular regional problems (such as those for teachers in Arizona, New Mexico, and Texas schools who face a large percentage of bilingual Spanish-speaking American students) are likely to vary considerably from one district to another.

Participants should represent approximately equal academic backgrounds. When a group comprises one or two former NDEA Institute participants, one with a doctorate in Spanish, and several with the

minimum college Spanish major, the inequities in preparation will become apparent on many levels and will cause undue suspicions and resentments to arise.

The group should consist of highly motivated voluntary participants. Participation in the course must be absolutely voluntary. Coercion to participate in the program could be the greatest single destructive factor in the entire course. The interest and cooperation of the school administration in the districts involved should not be difficult to solicit.

II. Selecting a location. A high school conveniently located with regard to the participants' residences is generally a suitable location for the meetings. The room selected should be comfortable and provide a pleasant atmosphere of a meeting of friends. Often a reading room or a meeting room is available and these are always to be preferred to ordinary classrooms. Chairs should be movable, so that a close yet comfortable circle may be formed. The room should not be excessively large. The school selected should have a language laboratory, so that any testing program (cf. VII, below), laboratory orientation and discussion, or independent laboratory work may easily be accomplished. Provisions should be made for the housing of reference materials (see p. 3). Sometimes, the state university, extension division office in the city will allow the reference shelf to be placed on its premises. Often, and preferably, the reference shelf can be stored in the very room in which the meetings are held, perhaps in a locked bookcase. In other cases, the school library may be asked to cooperate. Since films are shown as a part of the course, the school selected should have facilities for showing 16mm sound films and the room selected should be provided with a means of darkening.

III. Calendar. Plans should be made for a total of 15 meetings, each of two hours' duration. Twelve meetings are required for the twelve assignments and a minimum of three for the film and testing program (see VII, below). It is wise to provide for an extra orientation meeting to explain the plan of operation and frankly discuss goals and principles. When possible, the fifteen meetings should fall within the limits of one semester and be separated by intervals of approximately one week.

IV. Credits and recognition. It is frequently possible to receive graduate credits for this course by applying to the extension division of the nearest state university. These arrangements must be made

separately in the case of each course in each district. In some cases, the district administration will award point credit for the satisfactory completion of the course.

V. Annotation of assignments. The purpose of each meeting is to discuss the assignment and collateral readings, and then to prepare as a group the answers to the study questions. These assignments may be evaluated in several ways. Where the course is administered through a university extension, a staff professor in applied linguistics can annotate the assignments. Such annotation is not wholly necessary, however, although many groups find it reassuring. If the group is clearly instructed at the outset in the principles of the group discussion method (see pp. 157-182), the real value of the exercise is in the group's own research, thought, and discussion, culminating in the final preparation of the assignment. A group which learns how to interact effectively is able to supply its own discriminating criticism and recommendations concerning its ideas.

> (Group) discussion meetings are valuable, however, only in the measure that students prepare themselves carefully and then discuss in a mature, systematic fashion; otherwise, the meetings may become a jumble of the esoteric, of current fads, and of personal opinions, anecdotes, and experiences; dominant individuals may loudly and emphatically spread their own prejudices and ignorance.[1]

VI. Personnel. A course such as this one is given without a "teacher" in the traditional sense. It is frequently helpful, especially in the case of large groups, to have a discussion leader present. The group may elect one of its own to serve as moderator, either for the entire course or at each meeting, or a discussion leader may be appointed. In either case, the function of the discussion leader is never to "teach," but rather to moderate the discussion in the sense of providing everyone with a chance to speak and keeping the discussion centered around the day's topic (see pp. 183-214). In any case, one member of the group should be elected to act as liaison between the

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[1] Leuba, Clarence, "Using Groups in Independent Study," Antioch College Reports, Yellow Springs, Ohio: Antioch College, June 1963, p. 2.

course and the district, or, where the course is given under university extension arrangements, as liaison between the group and the university. So that participants may have greater freedom to discuss the assignment of the day, the group should elect a recorder for each meeting. The recorder's duty is to note the significant points of the day's discussion, and to type up and duplicate the group-prepared assignment.

VII. Evaluation. Where papers are evaluated by an annotator, grades may be assigned on the basis of a final examination prepared by the annotator, (see Sample Examination, pp. 136-142). Where the group is totally independent of an instructor of any kind, it can administer its own MLA Proficiency Tests, the results of which are evaluated by the Educational Testing Service, thus providing a measure of progress. These tests are administered at the beginning of the course and then again at the end, so that a scientifically calculated record of progress for each participant is available. Of course, bearing in mind our remarks in V, above, the only really significant evaluation is that of how much of what has been presented and discussed now forms a part of the participant's own attitude toward his work.

VIII. Goals and atmosphere. From the very beginning, the atmosphere of the course needs to be one of open frankness, in which each participant expects to learn from his fellows and the material. The primary goal of the course is, of course, to learn what are the underlying principles of the new approach to language teaching. At the same time, however, and no less important, each participant should realize that such professional problems are shared with each and every colleague and that each participant's desire to improve the quality of his professionalism depends upon his ability to appreciate the mutuality of the problems he is facing. Each participant should acquire a sense of the need for constant self-improvement for the success of his work. Finally, the participant should develop within himself an attitude of open-mindedness and pride in the rapid development of his profession and in the principles behind its development.